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THE STYLE OF MOLODAJA MALAJA PROZA

by

(C) OLGA HASSANOFF

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE

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EDMONTON, ALBERTA

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled .....
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ABSTRACT

Molodaja malaja proza, the term coined by Soviet critics, refers to the short stories and povesti written in 1955 - 1969 by the Soviet writers who were at that time in their twenties and early thirties. Molodaja malaja proza is a generic term for two interrelated literary phenomena: gorodskaja molodaja malaja proza and derevenskaja molodaja malaja proza. These terms indicate the place where the action in the works takes place - a city or a village, as well as the urban or peasant background of the main characters. Molodaja malaja proza was not a large literary phenomenon, nor a long-lasting one, spanning some ten years (1955-1965) for gorodskaja molodaja malaja proza and some ten years (1960-1969) for derevenskaja molodaja malaja proza, with some 40-50 definitive works for each. The best known writers of gorodskaja molodaja malaja proza were Vasilij Aksenov, Anatolij Gladilin, and Andrej Bitov, and of derevenskaja molodaja malaja proza - Vasilij Belov and Viktor Lixonosov.

The style of molodaja malaja proza is analyzed on the basis of a literary theory and methodology, called here Text Stylistics, which is indebted to many significant developments in both literary and linguistic scholarship of this century. In this theory style is defined as the unique specificity of a literary work, as the totality of all its aspects. The main purpose of Text Stylistics analysis is to discover, formulate and explain the style, the unique specificity, of a literary work

or of a group of works by one writer or of a group of writers.

Gorodskaja molodaja malaja proza and derevenskaja molodaja malaja proza each have distinct styles and, at the same time, have strong similarities, which combine to form the style of the molodaja malaja proza. The general direction of the development of this style was away from the crystallized rigidity of the preceding style of socialist realism which still had a strong hold after 1955. The reaction against the style of socialist realism was expressed either explicitly, in the form of some polemical statements in the works themselves, or more often implicitly, by the presence or absence of certain stylistic features. The style of molodaja malaja proza manifested itself most distinctly in genre, symbolic meaning, main characters, and narrative modes. In genre there was a pronounced shift toward short narratives and loosening of genre boundaries. The symbolic meaning of molodaja malaja proza concerned the personal quest for values and identity by the main characters, who were young, inexperienced, somewhat immature, but essentially good. Narrative strategies in gorodskaja molodaja malaja proza focused on the creation of a character through that character's point of view and idiolect; the narrative strategies of derevenskaja molodaja malaja proza tended to focus on the expression of the narrator's point of view.

I would like to express my gratitude to the University of Alberta for teaching assistantships and to Canada Council for doctoral fellowships which made my study and work in the doctoral program possible. I would also like to thank my supervisor Dr. G. Schaarschmidt for his valuable instruction, help and support in my study and work on the thesis. In addition I would also like to thank Robert Mills and Robert Cole for their help and support in the completion of the thesis.

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INTRODUCTION

1.1 The topic of this dissertation - molodaja malaja proza of the second half of the 1950s and 1960s - has been widely discussed and studied both in the Soviet Union and in the West. However, the majority of the articles and studies is confined to socio-ideological and political analyses or to subjective evaluations of this literary phenomenon. Although some of these studies are interesting, perceptive, and most probably correct in their conclusions, they too often remain on the level of intuitive but unverified hypotheses and assumptions within the field of literary criticism - not literary scholarship.

This dissertation is an intrinsic, text-oriented study of molodaja malaja proza, which has been done with the aim of formulating and verifying certain stylistic features of molodaja malaja proza in comparison with those of the immediately preceding socialist realism style of 1945-1957. The hypotheses and the findings of the few existing text-oriented studies have been incorporated or pointed out in this dissertation whenever relevant and with due acknowledgement. These studies usually deal with isolated aspects of the subject, and so far there has been no comprehensive text-oriented study of this topic. This dissertation aims to fill this gap.

1.2 Since the aim of this dissertation is to study the literary phenomena which have been labelled as molodaja proza, malaja proza, gorodskaja proza, and derevenskaja proza, the definition and examination of these terms are given here to exclude any future confusion.

These terms first appeared in the late 1950s in Soviet literary criticism in an attempt to assess, label, and analyze some of the many new literary developments of the post-Stalin period in Soviet literature. The latter point needs to be stressed: molodaja malaja proza, both gorodskaja and derevenskaja, is only one of a number of new literary phenomena of that period.

1.3 The term molodaja proza refers to the works of the writers who were in their twenties or early thirties in 1956-1969, i.e., it refers to the age of the writers and not to the type or content of their works. When, after de-Stalinization, the works of these young writers began to appear in print, they were at first labelled proza četvertogo pokolenija: the works written by the fourth generation of the Soviet people, born shortly before the war.[1] Later, however, molodaja proza had become an accepted term.

One should avoid confusion with a similar term - molodežnaja proza. Some Soviet critics tend to be rather careless with literary terms and seldom define their terminology explicitly. It seems that in the second half of the 1950s and in the early 1960s the expressions molodoj pisatel' (young writer) and molodaja proza (prose written by the young writers) were often used synonymously with molodežnyj pisatel' (a writer writing about young people) and molodežnaja proza (prose about young people), which to a large extent reflected the state

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[1] See F. Kuznecov, "Četvertoe pokolenie," Literaturnaja gazeta, 27 July 1961; F. Kuznecov, "K zrelosti. Konec četvertogo pokolenija," Junost', 11 (November 1966), 83-88; V.V. Odincov, "Nabljudenija nad dialogom v molodežnoj povesti," Voprosy jazyka sovremennoj russkoj literatury (Moscow: Nauka, 1971), 164.

of things.[1]

In this dissertation the term molodaja proza is used to refer to the prose of the end of the 1950s and 1960s written by the young writers; to avoid confusion the term molodežnaja proza is not used here. Although the term molodaja proza seems superficial because it only indicates the age of the writers, it has been used more extensively. It will be shown in this dissertation that this molodaja proza has its own style and constitutes a distinct literary phenomenon of its own interest and significance.

1.4 The term malaja proza is a genre designation which means "little" or "short-form" prose works, i.e., short stories and povesti as opposed to novels. Malaja proza, as will be shown here, was a popular choice of a genre in the second half of the 1950s and the 1960s among the young writers.

1.5 The terms gorodskaja and derevenskaja proza refer to the place where the action in these works takes place--a city or a village, as well as to the urban or peasant background of the main characters. It

---

[1]For example, M. Čudakova in "Zametki o jazyke sovremennoj prozy," Novyj mir, I (January 1972), 212, first writes about "molodežnaja proza konca 50-x-načala 60-x godov" and then speaks of the mid-1960s prose as "molodaja proza poslednix let." It may seem at first that in Čudakova's assessment the prose of the late 1950s and early 1960s is molodežnaja and that of the mid- and late 1960s--molodaja. In the next paragraph, however, she writes about "molodaja proza konca 50-x godov." In "Sovremennaja povest' i jumor," Novyj mir, 7 (July 1967), 222, M. Čudakova and A. Čudakov define molodaja proza as "povesti molodyx pisatelej o molodom čeloveke 60-x godov." Another Soviet critic, V. Gejdeko, in "Preodolenie biografii," Moskva, 6 (June 1971), 195, writes: "5 let nazad 'molodoj pisatel'' i ' molodežnyj pisatel'' značilo počti odno i to že."

will be shown in this dissertation that this distinction according to the setting is stylistically valid.

1.6 Using all this terminology, it is possible to speak about gorodskaja molodaja malaja proza, meaning short stories and povesti written by the young writers of that period about city people and city life, and derevenskaja molodaja malaja proza, meaning short stories and povesti written by the young writers about peasant people and peasant life. Although lengthy, these terms are explicit; precise and convenient English terms are hard to find, and an English paraphrase would be just as lengthy and much less explicit. Molodaja malaja proza is used here as a generic term to refer to both gorodskaja and derevenskaja proza.

1.7 Neither gorodskaja nor derevenskaja molodaja malaja proza produced any significant writers. However, every literary style has its own distinctive writers--writers whose works fully express the features of a particular style. In gorodskaja molodaja malaja proza such writers were Vasilij Aksenov, Anatolij Gladilin, and Andrej Bitov; in derevenskaja molodaja malaja proza--Vasilij Belov and Viktor Lixonosov. Most of the young writers studied in this dissertation stopped writing in the 1970s.

However, as the Russian Formalists rightly pointed out, literature is not a chain of great masterpieces. On the contrary, often the works of the so-called secondary and minor writers show some of the general stylistic trends of a period more clearly than the works of the

individual great writers, the "literary generals."[1]

1.8 It will be shown in this dissertation that gorodskaja molodaja proza and derevenskaja molodaja malaja proza each have distinct styles which combine to form the style of molodaja malaja proza of the second half of the 1950s and in the 1960s. These styles, as have been found here, have manifested themselves most distinctly in the symbolic meaning, main characters, and narrative modes of the works.

1.9 The theoretical framework and methodology developed in this dissertation to study the literary works is called Text Stylistics. It is presented and discussed in Chapter I, with special attention given to the aspects on which the research in this dissertation is focused: namely, the main characters, the narrator, the relationship between the narrator and the main characters, and the narrative modes. Thus, Chapter I states the theory and the metalanguage used in this dissertation.

In Chapter II the main stylistic features of the socialist realism style of 1945-1957 are summed up on the basis of an analysis of the works in question and on the basis of the studies of other scholars. Since the features of socialist realism style are used here only as background material, no intrinsic characterization of these features is given in this dissertation. This chapter provides the necessary data for the study of the literary evolution of molodaja malaja proza and for

---

[1]Osip Brik, "T.n. formal'nyj metod," Lef, I (1923), as quoted and discussed in Victor Erlich, Russian Formalism. History - Doctrine (The Hague: Mouton, 1965), 261. Also Ju.Tynjanov, "O literaturnoj evoljucii," Arxaisty i novatory (Leningrad: Priboj, 1929), 30.

an analysis of the distinctive features of this prose.

In Chapters III and IV the main characters, narrators, and narrative modes in the works of molodaja malaja proza--gorodskaja and derevenskaja respectively--are analyzed in detail, and some of the main features of the literary style of molodaja malaja proza are formulated. Conclusions are drawn in Chapter V.

1.10 A brief note is necessary in connection with the primary sources. A consistent effort has been made to use--both for the works of socialist realism and for molodaja malaja proza--the first publications of the works in question, wherever this was possible; in most cases this means the texts as they first appeared in the tolstye žurnaly. It has been found in the course of research that frequently the texts have been changed in varying degrees when they were reprinted later in book form. Since this dissertation aims to analyze and define the style of a specific period, the original texts were of primary importance.

Sometimes it was more convenient, both for research purposes and footnotes, to use the texts available in later collections rather than first publications. In such cases, the texts of works in later editions were checked against first publications in tolstye žurnaly to ensure that the texts were the same.

CHAPTER I

TEXT STYLISTICS

1. Text Stylistics: Introduction

1.1 This dissertation is an attempt to analyze the works of molodaja malaja proza on the basis of a unified literary theory and its meta-language. The theoretical basis and the practical research methods arising from it, which are presented in this chapter, are called Text Stylistics. The development and formulation of the theoretical concepts and methodological procedures of Text Stylistics owe a great deal to the course in Slavic Stylistics taught by Dr. G. Schaarschmidt at the University of Alberta in January - March 1974.[1]

The theory of Text Stylistics is indebted to many significant developments in the literary and linguistic scholarship of this century--developments which now allow literary scholarship to be considered a science.

These developments in the fields of literary and linguistic scholarship are well-known and have been discussed and summed up in a

---

[1]For some of Dr. Schaarschmidt's research in his field see his "Stylistic Processes and the Grammatical Structure of Slavic Languages," Poetika i stylistika słowiańska (Warsaw: Ossolineum, 1973), 347-353; "Some Aspects of Pronominal Reference in Russian Prose," The Structure and Semantics of the Literary Text (Budapest: Akadémiai Kiadó, 1976) 93-101.

number of works.[1] There is no need to duplicate these summaries here, except to indicate briefly the major landmarks particularly important for the development of Text Stylistics.

1.2. The major steps in the development of literary scholarship were made in this century when a growing number of scholars began to perceive the literary text as a complex structure and to construct various models of this structure.

The Russian Formalists' concept of a literary work as a sequence of basic thematic units ordered in an artistic way which brings out the theme of a work was one of the first moves in the development of this scientific, text-oriented approach to the study of literature.[2]

In the late 1920s Ju.Tynjanov developed the notion of a literary work as a system where all elements are interrelated and at the same time related to the system as a whole and where an element or a group of elements becomes a dominant factor in the system.[3]

The scholars of the Prague Linguistic Circle expanded this notion. They replaced Tynjanov's concept of a system with that of a

---

[1]See for example, such informative and interesting surveys as Seymour Chatman and Samuel Levin, "Linguistics and Literature" in T.A. Sebeok, ed., Current Trends in Linguistics, (The Hague: Mouton, 1973), vol. 10, 250-294; Edward Stankiewicz, "Structural Poetics and Linguistics," in T.A. Sebeok, ed., Current Trends in Linguistics, vol. 12, 629-659; Vyacheslav Ivanov, "Growth of the Theoretical Framework of Modern Poetics, Ibid., 835-861; F. Svejkovsky, "Theoretical Poetics in the Twentieth Century," Ibid., 863-941; Robert Scholes, Structuralism in Literature (New Haven and London: Yale University Press, 1974).

[2]B. Tomaševskij, Teorija literatury (Letchworth, Hertfordshire, England: Bradda Books Ltd., 1971).

[3]Ju. Tynjanov, "Oda kak oratorskij žanr," Texte der Russischen Formalisten, Band II (München: Wilhelm Fink Verlag, 1972), 272.

structure. As Mukařovský wrote:

> Взаимоотношение актуализированных и неактуализированных компонентов поэтического произведения составляет структуру произведения, которая является динамичной по своей природе (включая конвергенцию и дивергенцию), а также нечленимой как факт художественный, ибо каждый ее элемент приобретает значение только в своем отношении к целому.[1]

1.3 In the 1930s the Polish scholar Roman Ingarden put forward not only the concept of a work as a structure, but also a model of the stratified structure of a literary work, which consisted of the following strata of components: 1) sound, 2) meanings of words and sentences, 3) the objects and the world created in a work, 4) the way in which that world and its objects are presented. The elements within each strata are all interrelated with each other and each strata is related to the others.[2]

1.4 Such were the beginnings of the structuralist approach to the study of literature. In the last two decades, particularly in the 1960s, there have been a number of most interesting and promising attempts to construct further hypotheses of the structure of a literary work. Some such hypotheses were the result of a fruitful cooperation between modern linguistics and literary scholarship, or between semiotics and literary scholarship, or between semantics and literary scholarship, while others concentrated purely on an analysis of the narrative structure

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[1] J. Mukařovský, "Literaturnyj jazyk i poetičeskij jazyk," in N.A. Kondrašov, ed., Pražskij lingvističeskij kružok. Sbornik statej (Moskva: Progress, 1967) as reprinted by Slavische Propyläen. (Texte in Neu- und Nachdrucken.) (München: Wilhelm Fink Verlag, 1971), 413.

[2] Roman Ingarden, "Dvumernost' struktury literaturnogo proizvedenija," Issledovanija po estetike (Moscow: Izdatel'stvo inostrannoj literatury, 1962), 21-39.

of a text.

The theoretical foundations and viewpoints of all these hypotheses are different, which makes it difficult to compare and assess their merits and practicality. The common denominator, however, remains an attempt to construct a model of the literary text which would enable its analysis.

1.5 Some hypotheses on the structure of a literary text use various linguistic theories as models. The 1950s mark the beginning of an interesting and fruitful cooperation between modern linguistics and literary study and, gradually overcoming some initial lapses into the extreme, this cooperation continues at present with great promise. Interesting work in this direction was done in the 1950s and 1960s by such scholars as Roman Jakobson, Samuel R. Levin, M.A.K. Halliday, Richard Ohmann and William O. Hendricks, to name only a few.[1] Their work resulted in a new field of scholarship which has been tentatively called "the linguistic study of literature," or "linguistic poetics," or "linguistic stylistics." M.A.K. Halliday, for example, defines this field as follows:

> We can therefore define linguistic stylistics as the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others, by the same and by different authors, in the same and in different genres.[2]

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[1]For a survey of these earlier studies see Seymour Chatman and Samuel Levin, "Linguistics and Literature," in T.A. Sebeok, ed., Current Trends in Linguistics, vol. 10 (The Hague: Mouton, 1973), 264-270.

[2]M.A.K. Halliday, "The Linguistic Study of Literary Texts," in Walter A. Koch, ed., Strukturelle Textanalyse (Hildesheim, New York: Georg Olms Verlag, 1972), 192.

Linguists of the transformational-generative school studied syntactic structures and transformations typical of the sentences of a given text.[1] A text was seen as the sum total of its sentences, or, rather, as a very lengthy sentence consisting of a multitude of smaller ones. Soon, however, it became more and more obvious that sentence grammar was inadequate in accounting for various aspects of a text, and scholars began to see the text as a sum total not only of its sentences but of its intersentential relations as well. Thus, recent linguistic research in this direction seeks to formulate a text grammar, or a so-called discourse grammar, on the basis of modern linguistics.

This new field does not even have a generally accepted name: it has been variously called text analysis, text theory, text grammar, discourse analysis and discourse grammar. It is still in its initial, highly theoretical and exploratory stage. At present research in this area centers mainly on the theoretical framework, methodological foundations and various formal and empirical problems.[2] The progress from sentence grammar to text grammar is naturally very slow in view of the enormity of the problems involved. Discourse analysis, or text analysis theory, when fully worked out, may include theories of language and of literature. It will, in all probability, eliminate present distinctions between linguistic criticism and literary criticism and become a single unified theory.

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[1]Richard Ohmann, "Generative Grammars and the Concept of Literary Style," Word, XX (December 1964), 423-439.

[2]See, for example, W.A. Koch, ed., Strukturelle Textanalyse (Hildesheim, New York: Georg Olms Verlag, 1973); J.S. Petöfi, H. Rieser, "Overview," in J.S. Petöfi, H. Rieser, ed., Studies in Text Grammar (Dordrecht, Holland: D. Reidel Publishing Co., 1973), 1-16.

1.6 An attempt at a synthesis of semiotics, information theory and literary scholarship has been made by the Soviet scholar Ju. Lotman, who has put forward an interesting hypothesis of the structure of a literary text. Lotman and his followers see a literary text, first of all, as a system of signs--a semiotic system. A literary text is a secondary modelling system, language being considered a primary modelling system. A literary text is a very special complex means of communication; its specificity lies in the fact that as a system of communication it is built on the base of another system--that of natural language.

Lotman sees a literary text as a sum total of all structural relations in the text, as a system of relations of all elements within that text. Like Ingarden, Lotman sees a literary text as having several levels--phonological, syntactical, etc., each having its own organization and all related to each other and the text as a whole. The elements and the relations within and between these levels and their elements form the definitive characteristics of a given text.[1]

Lotman and a number of the colleagues put forward the following model of a text:

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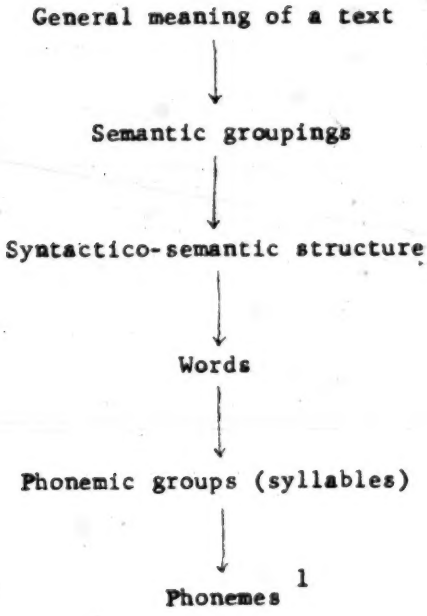
[1]Ju. Lotman, Struktura xudožestvennogo teksta (Moscow: Iskusstvo, 1970).



1.7 The Soviet scholar I.A. Mel'čuk, on the other hand, is working on a semantic-linguistic hypothesis of the structure of a literary text. His model is called the 'Meaning ⇐⇒ Text' Model and is defined as follows:

> The main feature of the 'Meaning ⇐⇒ Text' model (MTM) consists in the following: it is not a generative, but a translative (= transformative) system; it does not seek to generate grammatically correct (or meaningful, etc.) texts, but merely to match, ideally, any given meaning with all synonymous texts having this meaning, and conversely to match any given text with all the meanings this text can have.[2]

In the construction of his model Mel'čuk takes into account

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[1] V.V. Ivanov, Ju. Lotman, et al., "Tezisy k semioticeskomu izučeniju kul'tur," Jan van der Eng, Mojmir Grygar, ed., Structure of Texts and Semiotics of Culture (The Hague: Mouton, 1973), 1-28.

[2] I.A. Mel'čuk, "Towards a Linguistic 'Meaning ⇐⇒ Text' Model," F. Kiefer, ed., Trends in Soviet Theoretical Linguistics (Dordrecht, Holland: D. Reidel Publishing Co., 1973), 34.

only the communicative functions of a language; his hypothesis models only competence, not performance.[1]

The model has five "utterance representation" levels:

1) the semantic level, where a semantic representation is assigned to the utterance by means of semantic graphs, which consist of semantic units and semantic relations between them, and by means of the information about the communicative organization of the utterance;
2) the syntactic level;
3) the morphological level;
4) the phonological level;
5) the phonetic-graphic level.[2]

This model, when fully developed (so far Mel'čuk has been working on the lexicon, on what he calls an "explanatory combinatorial dictionary"), would give an extensive semantic, syntactic, morphological, and phonological description of the text.

1.8 Yet another attempt to hypothesize on the structure of the literary text concerns itself entirely with the narrative structure of the text and its universals. Vladimir Propp was one of the first to break down plot into a combination of specific discrete elements, limited in number, which he called functions. His analysis of Russian fairy tales led him to conclude that in these tales there were only 31 possible functions, and the sequence of those present in a fairy tale

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[1] I. A. Mel'čuk, "Towards a Linguistic 'Meaning ⇔ Text' Model," F. Kiefer, ed., Trends in Soviet Theoretical Linguistics (Dordrecht, Holland: D. Reidel Publishing Co., 1973), 35.

[2] Ibid., 36.

was always identical.[1]

In the 1960s Roland Barthes, Tsvetan Todorov and other French structuralists amplified and developed Propp's notions so as to apply them to any literary text. Barthes and Todorov, for example, regard the narrative text as consisting of a story, which is made of the smallest narrative units called functions, and of discourse, which includes narrative time, narrative modes and relations. The functions, in Barthes' theory, are of three types: 1) kernels, which contain a question, or uncertainty, or choice, the resolution of which moves the story ahead, 2) catalysts, which only elaborate or expand a kernel, and 3) indices, which convey characterization and atmosphere. These narrative universals allow the description and characterization of the narrative structure of a literary text.[2]

1.9 A literary scholar interested in an analysis and study of a specific literary text or a group of texts finds herself perplexed by the multiplicity and complexity of the modern theoretical frameworks and has the choice of either adopting and perhaps further developing or modifying one of the existing ones, or trying to evolve her own in view of her own specific goals.

Since the latter course was adopted here, the reasons why none of the existing hypotheses was used in this dissertation and why the

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[1]Vladimir Propp, Morfologija skazki (Moscow: Nauka, 1969).

[2]Seymour Chatman, "New Ways of Analyzing Narrative Structure," Language and Style, vol. II, no. 1 (winter 1969), 3-36.

need was felt for the one developed here are as follows.

All the existing hypotheses focus either on the linguistic, or on the semantic, or on the semiotic, or on the purely narrative-structural aspects of a literary text. This slant was one of the main objections to adopting any one of them; a more independent approach dealing exclusively with literature and aiming to establish an autonomous literary science was sought here.

The existing hypotheses all show, in spite of their differences, the same basic development of thought:

1) a literary text is perceived in all of them as a relationship of different levels;
2) attempts are made to isolate and define these levels, their elements, and their relationships.

This basic direction of thought in modern scholarship is adopted in this dissertation. An attempt, however, was made to develop an hypothesis which would not be based on the concepts of another science, but would hopefully lead to the establishment of a literary scholarship as an autonomous discipline.

The main purpose of the theoretical framework in this dissertation is to evolve a simple, practical, and operable hypothesis which would account for all aspects of a literary text in their unique totality and can be applied efficiently and successfully to analyze literary works and to produce meaningful conclusions about them.

This theory is called Text Stylistics. As will be seen from the presentation in the rest of this chapter, it is not a radically new approach. It is, in many ways, a reinterpretation, clarification, expansion, unification, and simplification of some aspects of existing

approaches; the main criterion was the focus on the literary text as a literary phenomenon first and foremost.

The motivation for the development of the Text Stylistics was, thus, highly pragmatic; the main criteria were the focus on a literary text as a literary phenomenon, total encompassment of all that forms a literary text, simplicity, and practicability.

1.10 The theoretical and methodological framework of Text Stylistics will be discussed in detail in section 3 of this chapter. At present, the discussion will center on both its indebtedness to and its differences from, other hypotheses.

The main hypothesis of Text Stylistics is that a literary text is a linear sequence of words, sentences, paragraphs, spaces, etc. It is also a representation of a meaning. Thus, a model of a literary text needs only two levels:

meaning

representation

In this sense, the idea is the same as that of Mel'čuk's 'text $\Leftrightarrow$ meaning' model; however, the multilevel models proposed by Mel'čuk or by Ivanov, Lotman and others were abandoned here as unnecessarily complex in proposing extra levels. These extra levels are really various aspects of the above-mentioned two main levels.

Another main hypothesis of Text Stylistics is that the relationship between these two levels is not syntactic or analogous to transformations, but consists of various obligatory and optional operations. This consideration precluded adopting any of the linguistic-based approaches in full.

Another hypothesis of Text Stylistics is that everything in a literary text is related to the meaning of that text and can be analyzed and explained in terms of that meaning. Purely structural approaches tend to concentrate only on a description of narrative structure.

The study of literary works, it is believed here, should not be merely descriptive or taxonomic. As with any phenomenon under investigation, what one studies and analyzes is the uniqueness and specificity of that phenomenon and its relationship to other phenomena.

There is, in a literary work, a plurality of meanings which in their totality give what is called the meaning of work. A literary work says something meaningful by its totality; it means. The study of literature shows that the meanings of literary works are seldom unique or original; the works usually reiterate again and again the basic concerns of human beings: the meaning of human life, human values, the predicament of an individual vs. society, conflicts in human life, human passions, moral dilemmas, quests of human beings, etc. What makes a work unique is not so much its meaning as such, but the ways and strategies employed to express and convey this meaning.

An analysis of a literary work should, therefore, answer the following question: what are the strategies employed in the work to get its meaning across? These considerations lead to one of the key concepts of Text Stylistics--style, which will be discussed in the following section.

2. Text Stylistics: The Concept of a Style

2.1 It is most unfortunate that such useful terms as style and stylistics have acquired, particularly in 20th century literary and linguistic scholarship, what has been called in one survey of the problem in the West "a confusing polysemy";[1] a similar confusion exists in Russia.[2]

A large number of interesting studies, anthologies, and works on style and stylistics appeared in the late 1950s and 1960s, but there still is no agreement among the literary scholars and linguists on what style and stylistics are.[3] On the contrary, there exists a most confusing number of theories and definitions.

2.2 In modern scholarship style is often used as a relative and contrastive term.

Some scholars, for example, see style as a deviation or departure from a norm; this notion, of course, implies the existence of a norm and brings in the question of defining it. Jan Mukařovský's

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[1]Seymour Chatman and Samuel Levin, "Linguistics and Literature," Current Trends in Linguistics, vol. 10 (The Hague: Mouton, 1973), 277.

[2]V.V. Kurilov, "Osnovnye problemy stilja," Vestnik Moskovskogo universiteta, serija X, filologija, 5 (September-October 1968), 3-15.

[3]See, for example, R. Chapman, Linguistics and Literature. An Introduction to Literary Style (Edward Arnold, 1973); S. Chatman, ed., Literary Style: A Symposium (New York: Oxford University Press, 1971); Nils Erik Enkvist, Linguistics and Style (New York: Oxford University Press, 1967); Nils Erik Enkvist, Linguistic Stylistics (The Hague: Mouton, 1973); R. Fowler, The Languages of Literature (London: Routledge & Kegan Paul, 1971); Ronald Freeman, ed., Linguistics and Literary Style (New York: Holt, Rinehart & Winston, 1970); Graham Hough, Style and Stylistics (London: Routledge & Kegan Paul, 1969); T.A. Sebeok, ed., Style in Language (Cambridge, Mass.: The M.I.T. Press, 1960.)

theory of poetic language as an aesthetically motivated departure from a standard language, expressed, for example, in the foregrounding of certain linguistic elements, is representative of this line of thought.[1]

This view of style is related to another one, which sees style as a function and leads to the definition and analysis of functional styles. These functional styles in a language are seen as differentiated by the concentration of features.

2.3 Others see style as a recurrence or convergence of specific textual elements and patterns. Style then becomes a matter of selection or choice between the available options, a matter of preference for certain sounds, words, phrases, sentence patterns, etc. N. Enkvist and V. Vinogradov are two of the main proponents of this view. Roman Jakobson is yet another one, his definition of poetic function being that it "projects the principle of equivalence from the axis of selection into the axis of combination."[2]

Linguists of the transformational-generative school also see style as a matter of choice and preference, and study a writer's style in terms of his preferences for certain optional transformations. Richard Ohmann's work is an example of this approach.[3]

2.4 All these and many similar notions define style in terms of something else: style as a deviation from a norm, style as function, as recurrence, as selection, as preference, etc., and each definition

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[1]J. Mukařovský, "Literaturnyj jazyk i poetičeskij jazyk," N.A. Kondrašov, ed., Pražskij lingvističeskij kružok, (Moscow: Progress, 1967), 39-56

[2]Roman Jakobson, "Concluding Statement: Linguistics and Poetics," in T.A. Sebeok, ed., Style in Language (Cambridge: The M.I.T. Press, 1960), 358.

[3]Richard Ohmann, "Generative Grammars and the Concept of Literary Style," Word, XX (December 1964), 423-439.

involves a further definition of a norm, or of function, or of options, etc. These theories are all descriptive and taxonomic, but not explanatory.

2.5 Recently, some scholars even argued that the concept of style should not be used in linguistic and literary scholarship. Bennison Gray, for example, argues that there is no such thing as style and sees the use of the concept as "the basic obstacle to the progress of literary studies."[1] J.M. Ellis, too, states that the concept of style "serves only to confuse and obscure the relationship" between linguistic analysis and literary study.[2]

B. Gray's main argument is that the concept of style is tautological:

> If stylistics consists in differentiating, evaluating, arranging, and classifying particular styles, and particular styles are whatever is individual about a work, and whatever is individual about a work is the work itself, then the history of literature is indeed the evaluation and classification of 'the individual,' but there is no need to call it style or this procedure stylistics.[3]

What he argues against, however, is really not the concept itself as the use of terminology. He fails to see that when one wants to study the individuality and uniqueness of a literary work, the term "style" is simply more convenient and a lot less confusing than "individuality." Literary scholarship, like any science, needs its own specific, exact,

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[1]Bennison Gray, Style, the Problem and its Solution (The Hague: Mouton, 1969), 17.

[2]J.M. Ellis, "Linguistics, Literature, and the Concept of Style," Word, XXVI, no. 1 (April 1970), 65.

[3]Bennison Gray, Style, the Problem and its Solution, 67.

and well defined metalanguage.

J.M. Ellis argues that the concept of style belongs only to ordinary language, where it is "a way of avoiding those areas of the meaning of a word which are not considered essential to the speaker's dominant purpose."[1] He proposes that

> . . . we should not speak of the stylistic function of a linguistic item but, instead, of its precise function; nor of the style of a piece of language, but instead of its precise meaning and effect . . .
>
> The analysis of the precise function of a linguistic item or structure in a text is in effect the analysis of its relation to all the other elements of the text of which it is part. This is a study, then, of the combination of linguistic structures in a text.[2]

It seems that Ellis' argument is against one of the many usages of the term "style," particularly the one used in ordinary language, i.e. that "it refers to a way, manner, or form of doing or saying something."[3] Ellis hopes that synthetic linguistics (as opposed to analytic), concerned with "the interaction of a given set of meaningful structures and with the resulting structure and function of the whole text"[4] is the answer, because "critics of literature are concerned with the interaction of general features of language to form a unique structure."[5] In connection with this, Ellis mentions such terms as

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[1]J.M. Ellis, "Linguistics, Literature, and the Concept of Style," Word, XXVI, no. 1 (April 1970), 72-73.

[2]Ibid., 75.

[3]Ibid., 67.

[4]Ibid., 75.

[5]Ibid., 76.

"cohesion" and "congruence" as more useful.

2.6 However, Ellis does not consider the fact that in a number of studies an attempt has been made to define style precisely in terms of what he calls "the combination of linguistic structures in a text."[1]

There are approaches which do not see style as a relative, contrastive, or isolative concept applicable only to certain aspects of a literary work. B. Žirmunskij, for example, spoke about "teleologičeskoe ponjatie stilja kak edinstva priemov";[2] he wrote:

> Поэтика рассматривает литературное произведение, как эстетическую систему, обусловленную единством художественного задания, т.е. как систему приемов. С этой точки зрения, и метрическое построение, и словесный стиль, и сюжетная композиция и самый выбор той или иной темы являются нам, в процессе изучения художественного произведения, как приемы, т.е. как эстетически значимые факты, определяемые своей художественной телеологией.[3]

> ...в живом единстве художественного произведения все приемы находятся во взаимодействии, подчинены единому художественному заданию. Это единство приемов поэтического произведения мы обозначаем термином стиль.[4]

This was written in the early 1920s; in 1928 V.M. Frič also defined style in a similar way:

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[1] J.M. Ellis, "Linguistics, Literature and the Concept of Style," Word, XXVI, no. 1 (April 1970), 78.

[2] B. Žirmunskij, "Zadači poetiki," Voprosy teorii literatury (The Hague: Mouton, 1962), 23.

[3] B. Žirmunskij, "K voprosu o formal'nom metode," Ibid., 158.

[4] B. Žirmunskij, "Zadači poetiki," Ibid., 50.

> Литературный стиль - это такое же закономерное единство всех составляющих литературное произведение или сумму литературных произведений компонентов, как психоидеологических (тематика, образы и т.д.), так и технологических (жанровых, языковых и т.п.) или иначе органическое единство "формы" и "содержания".[1]

The same concept of style has been redefined in the 1960s by D.S. Lixačev as follows:

> Следует различать два понятия стиля в литературе: стиль как явление языка литературы и стиль как определенная система формы и содержания.
>
> Стиль - не только форма языка, но это об"единяющий эстетический принцип структуры всего содержания и всей формы произведения. Стилеобразующая система может быть вскрыта во всех элементах произведения. Художественный стиль об"единяет в себе восприятие действительности, свойственное писателю, и художественный метод писателя, обусловленный задачами, которые он себе ставит.[2]

2.7 In this dissertation, the theory of Text Stylistics closely follows the above concept of style as the most meaningful and pragmatic. The definition of style as the unique specificity of a literary work, as the totality of all aspects of a literary work is adopted in Text Stylistics. This concept of style is one of the cornerstones of Text Stylistics. Style is everything in a literary work; style is the work.

The main purpose of Text Stylistics in view of this concept of style, is to discover, formulate, and explain the unique specificity of a literary work, or of literary works by one writer or of a group of

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[1] V.M. Friče, "Naša pervoočerednaja zadača," Literatura i marksizm (Leningrad: Priboj, 1928), no. 1, 5.

[2] D.S. Lixačev, Poetika drevnerusskoj literatury (Leningrad: Nauka, 1967), 36.

writers. The study of style is, by its nature, comparative, since the uniqueness and specificity of a work or a group of works can be determined only through comparison and contrast.

In the case of the analysis of one literary work, the style of that work is defined here as the unique specificity of its meaning, its structure, its elements, its relations, and its strategies.

In the case of the analysis of a group of works, whether by one writer or by several, style is defined here as the shared preference for certain meanings, structures, elements, relations, and strategies.

2.8 Text Stylistics, therefore, must have both a theory and a methodology for the intrinsic stylistic study of literary texts. In Text Stylistics--as distinct from text semiotics, text semantics, text linguistics, or text structuralism--all elements and relations in a literary text are analyzed in terms of the unity of the literary work.

The theory and methodology are presented in the following sections of this chapter.

3. Text Stylistics: Theory and Methodology

3.1 In the theory of Text Stylistics a literary work is seen, first of all, as a narrative text, a discourse, i.e. a meaningful, connected, discrete, linear order of sentences. It is a primary observable level at which a literary work visibly exists on printed pages; it is the level of the representation of a narrative text.

It is possible to study and analyze the structure of this level and its elements: sounds, words, sentences, paragraphs, monologues, dialogues, sections, chapters, etc., as well as the relations between these elements and their relations to the narrative text as a whole. Such an analysis, however, would be inadequate for the study of a literary work, because it does not take into account the meaning of the work as a whole.

The major hypothesis of Text Stylistics is that each sound, each word, each sentence, each paragraph, each element of this linearly-ordered linguistic material called a narrative text can be fully accounted for in terms of

1) the unity of the entire literary work,

2) its over-all structure,

3) its operations.

These three main concepts of Text Stylistics are explained and discussed in the following sections.

3.2 The first key concept of Text Stylistics, the unity of a literary work, is the meaning of a work, the message of a work as a unit of artistic communication. This meaning or this artistic message

is termed in this dissertation a symbolic meaning,[1] the word "symbolic" being used to stress the specificity of this meaning in a literary work as a totality, a unit of communication.

It is assumed here that every literary work has symbolic meaning or a meaningful and interconnected plurality of symbolic meanings, which is not identical with the paraphrase of a work. One of the major tasks of a literary scholar is to analyse, formulate, and verify this symbolic meaning of a work under analysis.

3.3. The second key concept of Text Stylistics, the over-all structure of a literary work, is the conceptual structure of a work. The conceptual structure of a literary work consists of various conceptual elements, which are grouped in a non-linear way into conceptual groupings. The conceptual structure of a work is formed by these conceptual groupings and the non-linear, semantic relations among them.

This level of the conceptual structure is not directly observable in a literary work; it is a theoretical abstraction formulated in the theory of Text Stylistics as a working hypothesis.

Some of the most commonly present conceptual groupings in a literary work are, for example, the narrator, characters, time, place, events, and actions. For example, a character (since the research in this dissertation is focused partly on characters) in a literary work is usually a conceptual grouping which consists of some or all of such conceptual elements as name, sex, age, nationality, marital status, education level, social background, profession, personality traits,

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[1]All key terms are underlined in this chapter when they are introduced first.

beliefs, views, and opinions. On the level of the conceptual structure these elements, as have been stated earlier in this section, are grouped in a non-linear way; they are, however, semantically related to each other, to the conceptual elements of other conceptual groupings, and to the symbolic meanings of a work in a most complex way.

The conceptual elements which comprise the conceptual grouping of a character in a literary work are not all of equal significance in relation to the symbolic meaning. In some works, for example, the physical appearance of a character, or his/her marital status, or age are of no special importance, while in others they may be of crucial importance.

3.4 It is necessary at this point to bring out one very specific distinctive feature of the conceptual structure of literary texts: the narrator. The theoretical preliminaries of an analysis of the ways in which literary texts are ordered and structured in relation to the narrator present a complex problem. The complexity lies in the uniquely special position of the narrator in relation to all other conceptual groupings.

This presents another major hypothesis of Text Stylistics: a literary work has one and only one narrator, and this narrator is the only one obligatory and absolutely indispensible requirement on the level of the conceptual structure. There could be literary work without characters, without place, without action, or any other conceptual groupings, but there cannot be a literary work without a narrator on the level of the conceptual structure.

The narrator and the nature of his relationship to other conceptual groupings, particularly to that of a character, will be discussed

in section 4 of this chapter.

3.5 As may be seen from the preceding discussion, the theory of Text Stylistics postulates two structural levels in a literary text: the linearly-ordered level of the narrative text structure (the level of representation), and the level of the conceptual structure, which is the level of meaning where all elements are semantic and semantically related.

The relation between the two--that is, the relation between the strictly linear order of words, sentences, paragraphs and chapters in a text and the non-linear, semantically grouped conceptual structure of semantic elements and semantic relations--brings out the third key concept of the Text Stylistics: the operations. The hypothesis is that the operations establish the relationship between the semantically grouped conceptual elements and the linear order of words and sentences in a uniquely specifiable way which conveys the symbolic meaning of a work.

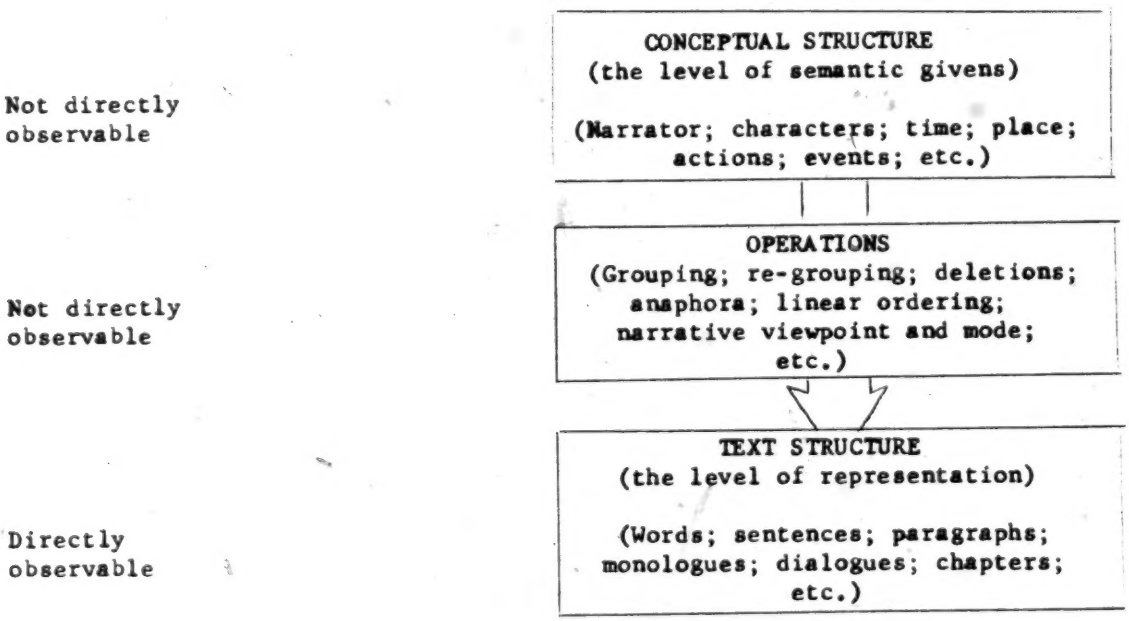
Some of these operations are universal for all texts, while others may be peculiarly characteristic of a certain literary work or group of works. The most apparent universal ones are grouping and re-grouping of the conceptual elements: deletions and anaphoric processes; the allocation and actualization of the narrative viewpoints; verbalization and lexical selection; formation of the syntactic structures of the sentences; sequencing of the sentences, paragraphs, monologues, dialogues and other segments of the text.

Operations, as used here, can be equated with the strategy employed in a given work for getting the symbolic meaning across. In this dissertation, due to the aims of research, attention is given to

those operations which involve the allocation and actualization of the narrative viewpoints in a literary text. These operations are discussed in section 4 of this chapter.

3.6 Thus, a literary work is seen in the theory of Text Stylistics as having only two levels of structure: the abstract level of the conceptual structure and the directly observable level of the narrative text structure.

Schematically, this concept of the structure of a literary text may be presented as follows:


CONCEPTUAL STRUCTURE
(the level of semantic givens)
(Narrator; characters; time; place; actions; events; etc.)
Not directly observable
OPERATIONS
(Grouping; re-grouping; deletions; anaphora; linear ordering; narrative viewpoint and mode; etc.)
Not directly observable
TEXT STRUCTURE
(the level of representation)
(Words; sentences; paragraphs; monologues; dialogues; chapters; etc.)
Directly observable

The point to emphasize here is that this view of the literary text is a hypothesis proposed here for an analysis of that text. Both the conceptual structure and the operations are hypothetical abstractions postulated here as a working hypothesis for the purpose of an analysis of the literary text.

3.7 As has been said in section 2 of this chapter, in the theory of

Text Stylistics the style of a literary work is seen as the unique specificity of that literary work, as the totality of all its elements and relations. The theoretical considerations of this section allow expansion of this definition as follows: the style of a literary work is the unique totality of its symbolic meaning, its conceptual structure, its operations and its text structure. Ideally, every individual element and every operation in a work have to be analyzed in relation to each other and to the entire work in order to arrive at a formulation of the style of that literary work.

3.8 Methodologically, this working hypothesis may be applied as follows.

After a number of close readings and tentative analytical examinations, one of the first methodological procedures is to make one or initially several hypothetical formulations about the symbolic meaning and about some of the main operations of the work under analysis. These hypothetical formulations will amount to the initial intuitive assumptions about the style of a work.

The next step will be to test, re-formulate and deepen these initial intuitive hypotheses by means of a number of procedures.

First, the linear ordering of a text is dissolved into conceptual elements and conceptual groupings are established. Once it is postulated and verified in a text just how these elements are grouped conceptually and what are the semantic relations between these conceptual groupings, then the operations can be recovered.

Basically, the testing of the initial hypothesis consists of abstracting and reconstructing conceptual groupings and their semantic relations on the level of the conceptual structure and then finding how

these groupings are ordered on the level of the linearly ordered text. This procedure will reveal the operational strategies employed to convey the symbolic meaning.

3.9 Methodologically speaking, total accountability of style is virtually impossible because of the enormity of the task. In practice, it is best to concentrate on certain aspects of a work and as a result to formulate some stylistic features. The study of certain aspects, however, must be done with constant reference and in direct relation to all other aspects and to the work as a whole.

The analysis in this dissertation is focused on the main characters, narrators, narrator/character relationships and the narrative modes in the works of molodaja malaja proza. These conceptual groupings and their relations and the narrative modes are analyzed here not in isolation, but in their interrelation with the symbolic meaning and other relevant aspects of the works in question. The decision to concentrate on these specific aspects of molodaja malaja proza was made at first as the result of an intuive hypothesis that the nature and the characteristics of these aspects are the stylistic features particularly dominant in the style of molodaja malaja proza. It is one of the aims of this dissertation to verify this hypothesis.

3.10 One of these aspects is the nature of a character. A character, as has been said in section 3.3 of this chapter, is one of the conceptual groupings in a work and may consist of a wide range of conceptual elements of varying significance in relation to the symbolic meaning and style. These conceptual elements may be name, age, sex, nationality, marital status, education level, social background, profession,

personality traits, beliefs, views, opinions, physical appearance, etc. These elements are not of equal significance; some may be dominant in their significance. Sometimes, the absence of a traditionally expected element, such as name or nationality, may be of dominant significance.

In an analysis of the main characters of molodaja malaja proza, those elements in the conceptual grouping of the main characters which were found to have a dominant structural significance in relation to the symbolic meaning of a work have been abstracted, analyzed, and compared from work to work. Once a large number of common elements in the conceptual groupings of the main characters of molodaja malaja proza have been found, conceptual models of the main characters can be constructed for the purpose of analysis and comparison (see section 4.1 of Chapter III and section 4.8 of Chapter IV).

3.11 As for the narrator, narrator/character relationships and the narrative modes, the theoretical and methodological preliminaries present such a complex problem that they will be discussed separately in the following section.

4. Text Stylistics: The Narrator and Narrative Modes

4.1 At this point of the theoretical presentation it is necessary to devote special attention to the narrator in a literary work: partly because it is one of the most important and interesting problems of literary scholarship and partly because the research in this dissertation focuses on the narrators and the narrative modes.

A brief discussion of the hypotheses put forward by other scholars on the nature of the relationship between the author and the narrator, on the nature of the narrator and on the expression of the points of view in a literary work will help to elucidate the main theoretical assumptions.

4.2 An intuitive assumption that a narrative text is a monologue, i.e. a linear sequence of sentences attributed to one and the same speaker, underlies most of the recent attempts to analyze and classify narrative modes.

The options differ as to the identification of this speaker. In the case of a non-literary text (articles, scientific books, dissertations, monographs, etc.) this speaker is naturally presumed to be the person who has written the text and everything in the text is directly attributable to that person except things clearly marked by quotations. In a literary text, however, the situation is different and the discussion centers on the question of whether this speaker is the author himself or the literary device of a narrator. The matter is further complicated by the fact that some scholars in the West and in Russia use the word "author" in two senses: as the real biographical author and as the figure or the image of the author as it emerges from

a work.

4.3 For example, both N. Friedman and B. Romberg see the "author" as a possible speaker in a literary work and therefore distinguish between the works narrated in various ways by their "authors" and the works narrated in various ways in the 1st person by one of the characters whom they then call the "narrator." Neither explicitly define what exactly is meant by the "author."

Friedman proposes a typology of the narrative modes arranged on the scale of the gradual extinction of the "author's" mental presence and attitudes in a work.[1] This typology, however, does not take into consideration the entire linguistic and/or semantic presence of the "author" in a text but only his explicitly expressed mental state and attitudes.

Romberg's typology reflects his view that everything in a narrative text is attributed to the "author," except in the case of the 1st person novel, which is "a novel that is narrated all the way along in a 1st person by a person who appears in the novel, the narrator."[2] Romberg, unlike Friedman, does not claim the total extinction of the "author" from the work; he is of the opinion that in the 1st person novel

> the author makes the novel narrate itself through the mouth of one of the figures taking part in it. The real author withdraws from the scene, and instead brings forward the fictitious narrator.[3]

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[1] N. Friedman, "Point of View in Fiction: the Development of a Critical Concept," PMLA, LXX, 5 (December 1955), 1160-1184.

[2] B. Romberg, Studies in the Narrative Technique of the First-person Novel (Stockholm: Almqvist & Winkel, 1962), 4.

[3] Ibid., 4.

In the 1st person novel "the author really hides behind his narrator."[1]

4.4 A growing number of scholars, however, make a point of clearly distinguishing between the "author" in a literary work and the real author. F. Stanzel, for example, suggests the following:

> Interpreters of the novel frequently overlook the fact that the figure of the authorial narrator is not simply identical with the personality of the author. Several critics have remarked on the differences--to be sure often quite subtle--between the actual author and his narrator-figure. In order to distinguish the specific nature of the narrator-figure more sharply from the personality of the actual narrator the term authorial medium will be used in this study. This term combines all those aspects of the authorial narrator which can be discerned as the narrator forms himself in the process of narrat ion. The authorial medium must also be distinguished from the figural medium, which must always be a figure of the novel through whose eyes the reader seems to view the fictional world.[2]

4.5 Russian Formalists held the same view as Stanzel: the real author and the "author" in a literary work must not be identified.[3] The actual terminology used in the Russian Formalists' studies is, however, regretably confusing. Although they themselves claimed to be specifikatory, they often used the same term avtor both for the literary author and the real author without precisely specifying the difference. Neither were other terms used, such as povestvovatel', rasskazčik, or skazitel', explicitly defined.

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[1] B. Romberg, Studies in the Narrative Technique of the First-person Novel (Stockholm: Almqvist & Wiksel, 1962), 9.

[2] F. Stanzel, Narrative Situations in the Novel (Bloomington: Indiana University Press, 1971), 24-25.

[3] See, for example, B. Ejxenbaum, "Kak sdelana 'Šinel' Gogolja," Texte der Russischen Formalisten, Band I (München: Wilhelm Fink Verlag, 1969), 148-150; Ju. Tynjanov, "Literaturnyj fakt," Arxaisty i novatory (Berlin: Priboj, 1929), 12-13.

It was left to the scholars who associated with the Russian Formalists and who continued to work later on their own to produce the formative works on the subject. One of these scholars is V. Vinogradov, who saw the concept of style and the concept of the "obraz avtora" closely related. Vinogradov saw style as

> единство многообразия, как своеобразную "систему систем", обычно при наличии единого или организационного центра.[1]

This single organizing center Vinogradov defined as the obraz avtora as follows:

> В "образе автора", в его речевой структуре об"единяются все качества и особенности стиля художественного произведения...[2]

> Образ автора - это не простой суб"ект речи, чаще всего он даже не назван в структуре художественного произведения. Это концентрированное воплощение сути произведения, об"единяющее всю систему речевых структур персонажей в их соотношении с повествователем, рассказчиком или рассказчиками и через них являющееся идейно-стилистическим средоточием, фокусом целого.[3]

4.6 The scholar who made one of the greatest contributions in this field is M.M. Baxtin. His main premise was that every utterance in the sphere of speech has its own speaker. This utterance is a sign of the speaker's semantic position, a personification of the meaning,--and as such invites dialogic relations and responses: confirmation, addition,

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[1]V. Vinogradov, "Nauka o jazyke xudožestvennoj literatury i ee zadači," Issledovanija po slavjanskomu literaturovedeniju i stilistike (Moscow: AN SSSR, 1960), 11.

[2]Ibid., 23.

[3]V. Vinogradov, O teorii xudožestvennoj reči (Moscow: Vyssaja škola, 1971), 118.

elaboration, clarification, disagreement, opposition, etc.

Baxtin also claimed--and this point is very important for the problem of the narrative modes--that these dialogic relations are possible and exist not only between the utterances made by the speakers in a dialogue but also within the single utterance of one speaker. In such a case the speaker not only produces an utterance but also conveys his own distance from that utterance, limits his authorship and indicates his dialogic relation to it. Baxtin's classification of the basic types of narrative speech is based on these premises.[1]

Baxtin's hypothesis that within one utterance and within one narrative there may be a dialogue, a polyphonic interchange of a number of voices created by this narrative has been incorporated into the theory of the narrative modes in Text Stylistics.

4.7 One of the most recent and most comprehensive hypotheses on the nature of narrative modes has been put forward by L. Doležel.

Doležel proposes the dichotomy of the "narrator's discourse" (which is designated as DN in his book) and the "character's discourse" (DC in his book) on the level of what he calls, without clear explanation of its meaning, the 'deep' structure of a literary text.[2] Doležel's scheme of a narrative text on this level is

$$T \longrightarrow DN + DC \quad \text{or} \quad \begin{array}{ccc} & T & \\ DN & & DC \end{array}$$ [3]

where T stands for a narrative text.

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[1] M.M. Baxtin, Problemy poetiki Dostoevskogo (Moscow: Xudožestvennaja literatura, 1972), 340-341.

[2] L. Doležel, Narrative Modes in Czech Literature (Toronto: University of Toronto Press, 1973), 4.

[3] Ibid., 4-5.

4.8 Doležel's theory, as presented in his Narrative Modes in Czech Literature, served as a starting point in the development of the hypothesis on narrative modes within Text Stylistics in this dissertation. Doležel's theory has, however, been radically and extensively modified here in light of the following considerations.

Doležel, in support of his views, points out that in the works of Russian scholars in the early 1930s a "narrative text revealed its 'polyphonic' character; it appeared as a field of confrontation of numerous 'voices' . . ."[1] and refers particularly to Baxtin's work. Baxtin, however, did not see a narrative text primarily as an opposition of the "narrator's discourse" (DN) and the "character's discourse" (DC), or as a confrontation of voices. On the contrary,

> Там, где есть в авторском контексте прямая речь, допустим, одного героя, перед нами в пределах одного контекста два речевых центра и два речевых единства: единство авторского высказывания и единство высказывания героя. Но второе единство не самостоятельно, подчинено первому и включено в него как один из его моментов.[2]

This intuitive assumption that a narrative text is an explicit (overt) or implicit (covert) monologue, i.e. that there is only one narrator in a literary text, has received some support in recent studies in semantics and syntax, especially those which deal with performative analysis. Recently, a number of linguists and semanticists have been discussing the hypothesis that in its semantic performative representation every sentence has a 1st person pronoun, a performative verb, and a second person pronoun: I say to you that . . . , I tell you that . . . ,

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[1] L. Doležel, Narrative Modes in Czech Literature, 3.

[2] M.M. Baxtin, Problemy poetiki Dostoevskogo, 250.

I state to you that . . . , I order you to . . . , I ask you . . . , etc. Some scholars have argued that this hypothesis is not applicable to impersonal sentences found, for example, in official instructions, public announcements, news items, etc., while others brought forward convincing evidence that there is both an "I" and a "you" in the semantic structure of every sentence, including the impersonal ones.[1]

On the basis of these studies in semantics, it is safe to assume that the sum total of these semantic "I" of every sentence in a text produces the semantic totality of the speaker, and this speaker in a literary text is the narrator. His presence may or may not be linguistically expressed.

4.9 In view of the above, it seems that Doležel's insights into the dichotomy of the DN ("narrator's discourse") and DC ("character's discourse") are applicable only on the level of the text structure, i.e., on the level of representation (see the section 3.6 of this chapter). On this level the DN and DC are, as Doležel says, "in concatenation and alteration,"[2] "in opposition,"[3] "in dynamic correlation ranging from absolute dichotomy to complete assimilation."[4] Doležel's scheme of a narrative text is taken here, in Text Stylistics, as reflecting the state of things on the level of the text structure only.

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[1]J.R. Ross, "On Declarative Sentences," in R.A. Jacobs and P.S. Rosenbaum, eds., Readings in English Transformational Grammar (Waltham, Mass.: Blaisdell, 1970), 222-272. Anna Wierzbicka, "The Semantics of Direct and Indirect Discourse," unpublished paper, 1974.

[2]L. Doležel, Narrative Modes in Czech Literature, 4.

[3]Ibid., 15.

[4]Ibid., 4.

The relationship on the level of conceptual structure (see section 3.6 of this chapter) is, however, not that of

$$T \longrightarrow DN + DC \quad \text{or} \quad \begin{matrix} & T & \\ DN & \diagup \quad \diagdown & DC \end{matrix}$$

There, both the narrator and a character or characters are conceptual groupings in complex semantic relationships. The narrator is an obligatory conceptual grouping in a literary text, and a character is an optional one. Their relationship on the level of the conceptual structure is non-linear and semantic; it expresses the hierarchical position of the narrator in relation to a character or any other conceptual grouping. A literary work is conceived here as being narrated by one narrating consciousness--one narrator, whether linguistically expressed or not.

The hypothesis of the narrator's hierarchical position has been expressed by various scholars in different ways. For example, the Russian Formalists' distinction between fabula and sjužet implies this hypothesis; the very notion of sjužet implies an organizing and ordering force, a narrating consciousness at work on the elements of fabula. Tzvetan Todorov also distinguishes between the story and the mode, defining the latter as the way in which the narrator reveals the story to the reader.[1] Doležel, in his outline of a synthetic (generative) model of a narrative structure, also suggests the same distinction between the narrator and the story.[2]

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[1]Seymour Chatman, "New Ways of Analyzing Narrative Structure," Language and Style, vol. II, no. 1 (winter 1969), 3-4.

[2]L. Doležel, "Motif Analysis and the System of Sensitivity in L'Etranger," P. Leon, ed., Problemes de l'analyse textuelle (Montreal: Didier, 1971), 165-173.

4.10 One of the major hypotheses of Text Stylistics is that one of the very primary and obligatory operations, universal for all texts, is the one which forms a text as a monologue with only one speaker--the narrator. Various further operations may transform this conceptual monologue into a plurality of discourses, or may generate further monologues and dialogues, or may create a chain of character's narratives within a narrative, or may linguistically delete this narrator in favor of a character's monologue, and so on,--but only as secondary and dependent formations for strategic reasons in order to convey the meaning of the narrator's monologue.

4.11 These assumptions lead to the hypothesis that the relationship between the narrator and a character (and between their discourses in a text) is the result of a number of operations, the first of which, as has been said in the preceding section, is universal for all texts. This primary and universal operation basically says: the narrator narrates himself and all other conceptual groupings (including that of a character and his discourses). Since the focus in this dissertation is primarily on the relationship between the narrator and a character and, of course, their discourses, their particular relationship, as a result of this operation, may be expressed as follows:

$$T = \begin{matrix} DN \\ \downarrow \\ DC \end{matrix}$$

where the sign $\downarrow$ means "the product of" and indicates the nature of the relationship between the narrator and a character and between the narrator's discourse and a character and between the narrator's discourse and a character's discourse. It means that the narrator narrates both a character and his or her discourse. The character's discourse is

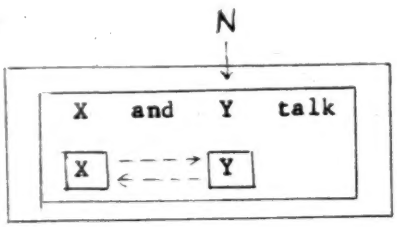
always fully included in the narrator's discourse. There is no dichotomy here; it is an hierarchical structure dominated by the narrator.

This point also reveals the basic difference between the conceptual grouping of a character and all other conceptual groupings. On the level of the text structure a character may have his own voice, his own discourse; in some texts this discourse may form the text itself, with the narrator linguistically--though not semantically or conceptually--absent. In that case all other conceptual groupings will be narrated through a character's discourse, with the narrator's semantic presence and control.

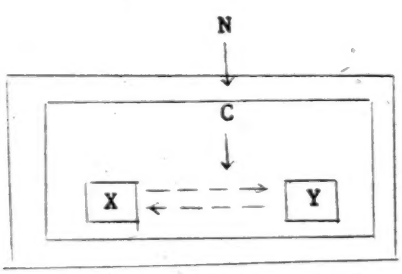
4.12 Characters' discourses in a literary work are, therefore, the product of the narrator's discourse. They are obviously structurally different from monologues and dialogues in a real life situation. In real life, when two people talk, their monologues and dialogues are acts of communication and self-expression. When two characters 'talk' in a literary work, it is only an imitation of a dialogue; it is really one of the means of the narrator's discourse to convey a certain meaning. It is a one-way act of communication from the narrator to the readers. Schematically, this difference may be presented as follows:

Dialogue in real life: X and Y talk = dialogue

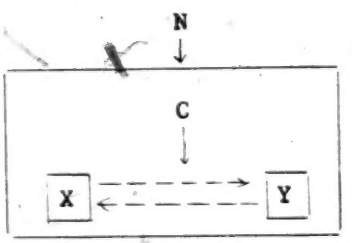
Dialogue in a literary work:



Similarly, when there is a character in the 1st person telling a story:



In some works, the character's monologue occupies the entire narrative text:



in which case the narrator's monologue is linguistically absent, but the narrator is semantically present.

Characters' discourse, is therefore, one of the ways by which information and meaning are conveyed by the narrator's discourse. It is in a dependent position to DN, as indicated by the operation scheme:

T = DN.
↓
DC

On the level of the text structure, DN and DC, as a result of various

operations, may be "in dynamic correlation, ranging from absolute dichotomy to complete assimilation."[1]

4.13 The basic obligatory operation, in relation to DN and DC, T = DN ↓ DC is primary and universal for all texts. This operation expresses what has been discussed in the preceding sections: a literary text is a monologue. As a monologue, it has one and only one narrator, and this narrator can fully reveal himself only in the 1st person. He narrates the text, the characters in that text, their monologues and dialogues.

Then follows the next operation, or rather an obligatory choice of one of the only three possible narrative operations at this stage, which result in three possible basic narrative modes. The choice, it is stressed here, is obligatory. All prose texts may be classified according to one of these three narrative modes, either in their pure form or with further operations.

These three narrative operations and the resultant three basic narrative modes are proposed here as an integral part of Text Stylistics and are used in the analysis of the narrative modes and the relationship of the narrator and characters in this dissertation.

In the following sections these three narrative modes are presented and discussed in some detail. No examples are given in this theoretical chapter, as all three narrative modes are analyzed in Chapters III and IV.

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[1]L. Doležel, Narrative Modes in Czech Literature, 4.

4.14 One of the three possible narrative operations, which must be selected after the primary and universally obligatory $T = DN \downarrow DC$, is the following: $T = DN \downarrow DC$ (+ 1st). This operation fully reveals the obligatory and only narrator in the texts of this narrative mode in the 1st person. It means that the narrator is overtly present in the text, and a text of this type is the overt monologue of the narrator. In this mode the 1st person narrator is linguistically--and, of course, semantically--present. This narrative mode is called here Narrative Mode 1. The main linguistic feature of this narrative mode is the presence of the 1st person pronoun and verb forms in the DN, which is indicated in the above scheme by the marker (+ 1st). In the discussion of the works of Narrative Mode 1, this narrator is called the 1st person narrator. The latter term is far from perfect, because the narrator is always in the 1st person, but this definition at least serves as a reminder of the fact that the narrator appears in the last person, i.e. fully reveals himself.

Within this mode there are usually found three different types of 1st person narrator, distinguished by that narrator's position in relation to other conceptual groupings:

1) the external narrator--the narrator who stands outside the conceptual groupings and semantic relations among them: because of this position, he may narrate, observe, discuss, comment, express his feelings and thoughts about the conceptual groupings and himself, but only as an outsider, as an observer;
2) the internal narrator--the narrator who as a conceptual grouping

enters into the semantic relations among the groupings and forms his own semantic relations; he is in the midst of the groupings and is involved;

3) the lyrical narrator--the narrator who is the center of a lyrico-philosophical narrative, in which he examines his thoughts, views, and feelings, and where everything is related to him.

4.15 Another one of the three narrative operations, one of which must be selected after the primary operation T = DN, is this: T = DN (-1st).
↓ DC ↓ DC

This operation reveals the obligatory 1st person narrator in the text only partially. The main linguistic feature of the resultant narrative mode is the deletion of the 1st person pronoun and verb forms in the DN, which is indicated in the above scheme by the marker (-1st). In this mode the 1st person narrator is linguistically--as well as semantically--present, but his presence is covert. He narrates, but not in the 1st person. This narrative mode is called here Narrative Mode 2. The narrator in this mode stands outside the conceptual groupings and the semantic relations between them.

Traditionally, this narrative mode is known as a 3rd person narrative, because the narrator's 1st person forms are deleted and only the character's 3rd person forms (because the narrator speaks about his characters in the 3rd person) are present. Traditionally, this narrator is known as 3rd person narrator.

The term 3rd person narrator is actually a misnomer. It has been shown here that the narrative text is a monologue and has only one narrator in the 1st person. In Narrative Mode 2 the narrator's 1st person pronoun and verb forms are deleted by the above operation. The

pronoun and verb forms in the resultant DN are in the 3rd person, which explains the traditional usage of the terms 3rd person narrative and the 3rd person narrator.

In this dissertation the term 3rd person narrator has been adopted for the narrator of Narrative Mode 2, but its real definition is the 1st person narrator whose 1st person pronoun and verb forms have been deleted by an operation, and thus the only pronoun and verb forms in the narrative are in the 3rd person referring to the characters.

This narrative mode has numerous possibilities and is open to numerous further operations, dependent upon the selection of a point or points of view and numerous kinds of direct and indirect interior monologues by characters.

4.16 Since there are some variations and inconsistencies in the use of the terms 'direct interior monologue' (DIM) and 'indirect interior monologue' (IIM), particularly the latter, it is necessary to state here what is meant by the terms in this dissertation.

In Russian prose the DIM of a character in the course of a 3rd person narrative (Narrative Mode 2) is marked by the explicit or the implicit presence of the 1st person pronoun forms referring to that character. Unlike the direct speech or thoughts of a character, usually DIM has no specific punctuation marks.

An example of direct speech by a character:

Алик поправил Димку:

- Какие же мы туристы? Туристы на время уходят из дому, а мы навсегда порвали с затхлым городским уютом и мещанским семейным бытом.[1]

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[1] V. Aksenov, Zvezdnyj bilet (Aarhus, Akademisk Boghandel, 1970), 18.

An example of thoughts by a character:

"Мальчики ловят рыбу, - улыбнулась Галя. - Посмотрим, что вы поймаете. А я? Поймаю ли я золотую рыбку? И где она плавает, моя? Море такое громадное..." [1]

An example of DIM by a character:

Алик вскочил, подтянул шейный платок, пригладил волосы.

Темная женщина Галка! Не знает Иванова-Петрова! Это же авангард нашего искусства! Пойду пожму руку старику. Мы ведь с ним немного знакомы. Болтали тогда о "Сладкой жизни". Он рассказал о фестивале в Каннах, а я тогда сказал... [2]

IIM of a character in Russian prose differs from DIM in the use of the explicit or implicit 3rd person pronoun forms referring to that character. However,

> Since there is no structural or grammatical distinction between a sentence functioning as a direct discourse and one functioning as quasi-direct discourse (that is, as IIM - O.H.), the only way to disambiguate such a sentence in a text is by reference to the context or situation in which it is found.[3]

In Russian IIM is usually called "nesobstvenno-prjamaja" or "nesobstvenno-avtorskaja reč'." [4]

Here is an example of IIM in Russian prose:

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[1] V. Aksenov, Zvezdnyj bilet (Aarhus, Akademisk Boghandel, 1970), 22.

[2] Ibid., 21.

[3] G.H. Schaarschmidt, "Quasi-direct discourse: style or grammar?" Canadian Journal of Linguistics, 12, no. 1 (1966), 26.

[4] L.A. Sokolova, "Nesobstvenno-avtorskaja (nesobstvenno-prjamaja reč' kak stilističeskaja kategorija (Tomsk: Izdatel'stvo Tomskogo universiteta, 1968).

Ему было тошно и смутно. Галя его тоже любит - это ясно. И это у нее не игра. И она смелее его. Почему это так? Цинично треплешься с ребятами на эту тему, а любовь налетает, как поезд в кино. Почему это страшно? Ведь он прекрасно знает, что это не страшно. Любовь - это... Любовь - это... Что он знает о любви? [1]

4.17 Finally, the third and the last of the only three possible narrative operations, one of which must be selected to follow $T = DN \downarrow DC$, is this $T = DN \downarrow DC\ (+\ 1st)$

A complete linguistic--but not semantic!--deletion of the 1st person narrator takes place, and a character is made to "narrate" his own story. This is marked in the above scheme by the transfer of the (+ 1st) marker to DC. This narrative mode is called here Narrative Mode 3. Since the 1st person narrator is deleted in this mode, the only overt speaker in the text is a character in the 1st person. He is called here the 1st person character. It is very important to remember in this case that the 1st person narrator is present semantically in this mode.

On the level of the text structure it is not always easy to distinguish between Narrative Mode 1 and Narrative Mode 3, as both have the same linguistic features of the 1st person narrative, although structurally they are different. In such cases it is necessary to analyze the conceptual structure and recover the operations of a work in question.

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[1] V. Aksenov, Zvezdnyj bilet, 25.

In some works this is easy to do, because a character may clearly be identified as a character by a fictional name and other details. It is also easy to detect the complete linguistic deletion of the narrator in favour of the 1st person narrative by a character in the cases of what M. Baxtin calls raznonapravlennoe dvugolosoe slovo.

It is much more difficult to deal with the cases where there are no such explicit indications, but where the narrator's semantic presence is often conveyed by the totality of the entire work. These cases require careful stylistic analysis of the entire work.

4.18 To sum up, the primary and obligatory operation universal for all texts is:

T = DN
↓
DC

- A literary text is a 1st person narrative by the 1st person narrator. He narrates the entire narrative text, including the characters and their discourses.

Then, an obligatory choice of one of the only three possible operations takes place:

T = DN (+1st)
↓
DC

- Narrative Mode 1
A literary text is narrated in the 1st person by the narrator. The narrator is fully revealed here.

T = DN (-1st)
↓
DC

- Narrative Mode 2
A literary text is narrated in the 3rd person by the 1st person narrator whose 1st person presence has been deleted. The 1st person narrator is semi-revealed here.

T = DN
↓
DC (+1st)

- Narrative Mode 3
A literary text is narrated in the 1st person by a character and the 1st person narrator's linguistic presence has been deleted. The 1st person narrator is not revealed linguistically, but only semantically.

5. Text Stylistics: The Concept of Genre

5.1 The last section of this theoretical chapter concerns the narrative genres. In this dissertation the style of molodaja malaja proza, that is, of the short stories and povesti, is studied and analyzed in comparison with the preceding socialist realism style, the main narrative genre of which is the novel.

This approach may raise the question of how valid it is to compare styles which found their full expression in different narrative genres, or, in other words, how valid the comparative stylistic study of the characters, narrators, and narrative modes of novels, povesti, and short stories is.

5.2 The arguments for the validity of such a study are as follows. First of all, one of the main observations about the style of molodaja malaja proza, which was made by many scholars and critics and is fully supported by the research in this dissertation, is that molodaja malaja proza developed in opposition to certain features of the preceding socialist realism style. The literary phenomenon of this opposition is not at all unusual; as M.M. Baxtin wrote:

> В литературной речи значение скрытой полемики громадно. Собственно, в каждом стиле есть элемент внутренней полемики, различие лишь в степени и в характере его. Всякое литературное слово более или менее остро ощущает своего слушателя, читателя, критика и отражает в себе его предвосхищаемые возражения, оценки, точки зрения. Кроме того, литературное слово ощущает рядом с собой другое литературное же слово, другой стиль. Элемент так называемой реакции на предшествующий литературный стиль, наличный в каждом новом слове, является такою же внутренней полемикой, так сказать, скрытой антистилизацией чужого стиля, сочетаемой час-

то и с явным пародированием его.[1]

One of the most immediately observable features of this opposition and secret polemics is this very shift in genres from the lengthy novels of the socialist realism style to the short stories and povesti of molodaja malaja proza. This shift in genres is a significant part of the inner polemics between the two styles. One of the aims of this dissertation is to analyze the nature of this inner polemic as it expressed itself in the shift of genres, the symbolic meanings, main characters, narrators and the narrative modes of the two styles.

5.3 This comparative study can be done because, on close examination, there are no distinctive stylistic features--conceptual, structural, or those pertaining to the symbolic meaning, operations, or narrative modes--which are peculiar only to a novel, or only to a povest', or only to a short story.

It is safe to suppose, as there is no evidence to the contrary, that on the level of the conceptual structure there are no conceptual groupings or elements peculiar only to a novel, or a povest', or a short story. The narrator is an obligatory conceptual grouping in all of them too. On the level of representation, i.e. on the level of the text structure, the only distinguishing characteristic may be that of the length of a work; that is, the potential the length may have for certain complex structural, operational and narrative strategies which are based, for example, on repetition, on the shifts in the narrative, on the disarrangements of the time sequence, etc. However, too often even the length fails to be the distinguishing factor, as there are some long and

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[1]M.M. Baxtin, Problemy poetiki Dostoevskogo, 336.

structurally complex povesti or short stories, and short and simple novels.

6. Conclusion

The theoretical framework and methodology of Text Stylistics are applied in the following chapters to the three groups of works:

1) works of socialist realism written between 1945 and 1955;
2) works of gorodskaja molodaja malaja proza written between 1955 and approximately 1967;
3) works of derevenskaja molodaja malaja proza written between 1960 and 1970.

The aim of the analysis is to accomplish the following:

1) to discover and define the main stylistic features of the works written within each group as manifested in the symbolic meanings, main characters, narrators, narrative modes and narrator/character relationships;
2) to discover and define both the common and the differentiating features between the works of gorodskaja molodaja malaja proza and derevenskaja molodaja malaja proza in order to define the style of molodaja malaja proza as a whole;
3) to show the differences between the socialist realism style and the style of molodaja malaja proza in order to discover and define the stylistic developments in Soviet literature.

CHAPTER II

SOCIALIST REALISM STYLE

1. Socialist Realism Style of 1946-1953

1.1 As has already been pointed out in the Introduction of this dissertation,[1] the features of the style of socialist realism are used in this dissertation as background material for the study of the style of molodaja malaja proza. This dissertation does not aim at an intrinsic characterization of the style of socialist realism.

Socialist realism is seen here not as an ideological doctrine and a prescription, but as the style of the works written in 1946-1953. The doctrine itself was proclaimed in 1934 and modified somewhat in 1954.[2] Many works written in the 1930s exhibit features of the style of socialist realism, but it was only after the war that this style reached its culmination and its specific features became clearly pronounced. Nineteen hundred and fifty-three to 1957 was a period of some modification and change, and in the second half of the 1950s and in the 1960s the style of socialist realism began to lose its exclusive domi-

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[1] See section 1.9 of the Introduction.

[2] Detailed study of the socialist realism as a doctrine may be found in H. Ermolaev, Soviet Literary Theories 1917-1934 and the Genesis of Socialist Realism (Berkeley: University of California Press, 1963) and C.V. James, Soviet Socialist Realism. Origins and Theory (New York: St. Martin's Press, 1973).

nation of Soviet literature. Some interesting new literary phenomena began to emerge alongside the slowly continuing modification of socialist realism style. For a full understanding of these new literary phenomena it is necessary to consider first socialist realism style itself.[1] In this study only the works of writers of pure socialist realism are examined;[2] it does not include the works of the Soviet writers who have been writing since the Revolution, such as L. Leonov, K. Fedin, V. Kataev, I. Erenburg, K. Paustovskij, M. Prišvin, and others, and exhibit individual styles even in the socialist realism period.

1.2 Some of the most insightful observations about the nature of socialist realism style were made by A. Tertz in "On Socialist Realism"; these observations are used here as the framework for a brief analysis of this style.

The main point of Tertz's assessment of socialist realism as a style among other styles is that socialist realism is a hybrid, an impossible combination of some of the features of the 18th century classicist style and the 19th century realist style.

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[1]Socialist realism, both as a doctrine and as a style in its various modifications, has been extensively studied in the Soviet Union and in the West. The list of the major works may be found in the bibliography for Chapter II. Some of the findings of these studies are re-examined here and incorporated, where necessary, with due acknowledgements.

[2]The findings in this chapter have been based on the analysis of such works as V. Ažaev, Daleko ot Moskvy (Moscow: Goslitizdat, 1952), S. Babaevskij, Kavaler Zolotoj Zvezdy (Moscow: Sovetskij pisatel', 1952), P. Pavlenko, Sčast'e (Moscow: Sovetskij pisatel', 1949), A. Čakovskij, U nas uže utro (Moscow: Sovetskij pisatel', 1950), V. Kočetov, Žurbiny (Leningrad: Sovetskij pisatel', 1956) and others. For the complete list see bibliography for Chapter II.

> In its content and spirit, as in its central figure, socialist realism is much closer to the eighteenth century than to the nineteenth . . . Like ourselves, the eighteenth century had the idea of political purposefulness, the feeling of its own superiority, and a clear consciousness that "God is with us."[1]

The hybrid nature of socialist realism style was, to a large extent, due to the fact that it was an artificial, superimposed style, and not a natural development.

The spirit of political purposefulness and one's superiority and unquestionable rightness was at the core of the symbolic meaning of the works of socialist realism style.

Both styles are instructive and didactic in their symbolic meanings. Tertz describes this as follows:

> When Derzhavin, in his old age, wrote the ode "To the Great Boyar and Military Commander Reshemysl," he gave it a subtitle: "or the image of what a great lord should be." The art of the socialist realism might be given the same subtitle: it represents the world and man as they should be.
>
> Socialist realism starts from an ideal image to which it adapts the living reality . . . We represent life as we would like it to be and as it is bound to become, when it bows to the logic of Marxism. This is why socialist realism should really be called "socialist classicism."[2]

Tertz also lists such classicist stylistic features as the positive hero,[3] the strictly hierarchical distribution of the roles of other characters, the plot, "the passion for solemnity," the "pompous simplicity," elevation, declamation, as being also typical of the

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[1] A. Tertz, On Socialist Realism (New York: Pantheon Books, 1960), 71.

[2] Ibid., 76-77.

[3] V. Čalmaev also points out that some characters in the pre-1953 literature about Russian peasant life were "počti klassicistskie maski," "polumifičeskie tipaži." See V. Čalmaev, "Raspaxannoe pole," Znamja, 3 (March 1965), 205.

socialist realism style.[1]

However, Tertz states, these typically classicist stylistic features were constantly combined in the works of socialist realism style with some features of the realist style of the 19th century:

> . . . they try to combine the uncombinable: the positive hero (who logically tends toward the pattern, the allegory) and the psychological analysis of character; elevated style and declamation with prosaic descriptions of ordinary life; a high ideal with truthful representation of life.
>
> The result is a loathsome literary salad. The characters torment themselves though not quite as Dostoevski's do, are mournful but not quite like Chekhov's, found their happy families which are not quite like Tolstoi's, and, suddenly becoming aware of the time they are living in, scream at the reader the copybook slogans which they read in Soviet newspapers, like "Long live world peace!" or "Down with the warmongers!" This is neither classicism, nor realism. It is half-classicist non-art, which is none too socialist and not at all realist.[2]

Tertz's observations and insights capture some of the most essential characteristics of socialist realism style. In this chapter his ideas are expanded in the light of the theory of Text Stylistics in order to provide the basis for the comparison and study of molodaja malaja proza.

1.3 The symbolic meaning of the works of socialist realism style of 1946-1953 was an affirmation of the Communist ideology and the Soviet system as the most progressive and humane in the world, as the answer to all the best human aspirations and hopes. Socialist realism works optimistically presented the victorious march of the Soviet Union under the wise guidance of the Party and its leaders towards communism and

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[1] A. Tertz, On Socialist Realism, 83-84.

[2] Ibid., 90-91.

portrayed the new Soviet man as an ideal human being. On the whole, it was a tendentious glorification of the present state of things.

This type of symbolic meaning indeed relates socialist realism style with the classicist style: in both there is a glorified presentation of the ideal, a firm conviction in the possession of the highest and the only truth, and a simplistic vision of the world. G. Gukovskij's statements about the meaning of the classicist style equally apply to socialist realism style:

> Центральной темой, идеей классицизма являлся культ государственных, гражданских добродетелей, которым классицизм приносил в жертву все личные стремления человека.... Отдельный человек, как личность, в его несходстве с другими людьми, в его частных стремлениях, желаниях, страстях, признавался с этой точки зрения явлением и не ценным и даже как бы несуществующим. Единственно ценным и подлинно существующим в общественной жизни признавалось само общество, государство, не только об"единяющее всех граждан, но как бы поглощающее их.[1]

1.4 The expression of this type of symbolic meaning in the works of socialist realism was simple and straightforward, and it was usually reinforced in the form of direct statements both by the main characters and the narrator throughout the work.

The works of socialist realism style presented various aspects of the building of socialism and of the progress towards communism. The most typical ordering of the actions of the conceptual structure was the arrival of the ideal main character to some place, which, as the result

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[1] G. Gukovskij, Russkaja literatura XVIII veka (Moscow: Gosudarstvennoe učebno-pedagogičeskoe izdatel'stvo Narkomprosa RSFSR, 1939), 122.

of the war or some other reason, needed a great deal of construction, reconstruction, or general improvement, and then the detailed chronological account of his inevitable victory over all the difficulties with the help of the Party. The themes of reconstruction after the war, of industrialization, of the improvements in agriculture, of the glorification of labour and man's physical and moral efforts, of the national feelings, of the socialist emulation, etc., were all employed to bring out the symbolic meaning of socialist realism style: the Soviet Union's triumphant march toward communism.

1.5 This kind of literature and its main characters have been described well by X. Gasiorowska as follows:

> . . . only one mode of writing--Socialist Realism--was possible; one--Marxist--school of thought was recognized; and one group of writers--"Soviet workers of the pen"--existed. As a result, Russian literature instead of forms and trends developed patterns. There were topic patterns, such as the ennobling influence of work; plot patterns, like the perennial tale of a young Communist improving the lagging performance of a factory; and character patterns, the wise Party Secretary, for instance, and the gruff, honest chairman of the kolkhoz.[1]
>
> Once the demands of Socialist Realism were met--the adherence to Marxist-Leninist ideology (ideinost'), the spiritual commitment to the Party's aims and policies (partiinost'), the rendition of Russian nationalism as Soviet class-consciousness (narodnost')--little opportunity was left for flights of imagination. Nor were they encouraged; the domain of the irrational and the subconscious are excluded from Marxist aesthetics . . . . the Soviet people are seen as a Party-led team of builders of a future Communist state. Such characters, allegedly average men and women shown in everyday work and life, lend themselves well to being classified as "typical." Mass produced, they also

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[1] X. Gasiorowska, Women in Soviet Fiction, 1917-1964 (London: University of Wisconsin Press, 1968), 5.

tend to be rigid, two-dimensional, and predictable in word and action.[1]

> In order to understand Soviet fictional characters--their behaviour and motives--one has to discuss them within their own world, which, in turn, has to be accepted on its own terms.
>
> The Soviet fictional world is orderly, has a stable psychological climate and permanent ideological laws scrupulously enforced and unquestioned. Its inhabitants are presented to the reader by an omniscient author who reports on their thoughts, feelings, and activities in a straight narrative, innocent of devices except, sometimes, a flashback. Nobody has access to their subconscious lives, whether author, reader, or the characters themselves. Their behaviour is presented only on a rational plane; their emotions can be--and usually are--controlled; conflicts between passion and duty are resolved in favor of duty. They expect no miracles except from science; Communism is their creed; work is their way of life; they can unhesitatingly tell right from wrong, reality from fancy, truth from deception. They are not universal types--for this they lack individuality--but each is a Soviet Everyman moving through the cycle of birth, love, work, and death within the framework of his finite existence.[2]

A.M. van der Eng-Liedmeier, who studied Soviet literary characters in the works written from 1917-1953, has described the literary type of the 1945-1953 period as follows:

> The character typical of the literary prose of this period is the Soviet citizen who has succeeded in achieving a harmony between personal desires and social obligations. Some problems and conflicts may still crop up, but they are very insignificant compared to those represented in previous periods. All tragedy and inner struggle is avoided and criticism and self-criticism are used as infallible means of educating the characters from mediocre to good and from good to better men. Whereas the Soviet citizen depicted in the pre-war period was a man who strove after an ideal of which he had approved of his own accord, the Soviet citizen represented in post-war fiction is usually shown as a product of Party education.[3]

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[1] X. Gasiorowska, Women in Soviet Fiction, 1917-1964 (London: University of Wisconsin Press, 1968), 6.

[2] Ibid., 10.

[3] A.M. van der Eng-Liedmeier, Soviet Literary Characters (The Hague: Mouton, 1959), 152-153.

> The Soviet citizen of this period is usually represented as a happy lover or husband; yet he is always ready, if necessary, to subordinate his love to his social duty. Tragic conflicts or consequences of such a choice are not shown, except in some works at the beginning and at the end of this period.[1]
>
> As a rule, the moral and psychological problems of the Soviet citizen are very insignificant and without tragic consequences; in most cases they are solved under the guidance of the Party secretary, supported by the nearest friends or relatives of the complicated characters.[2]

1.6 In this dissertation the following model of the dominant conceptual elements which constitute the conceptual grouping of a main character of the socialist realism style has been constructed to be used in comparison with the models of the main characters of molodaja malaja proza.

AGE:	- late twenties, thirties and forties--predominantly middle-aged
SEX:	- usually male
BACKGROUND:	- working class, peasant, or revolutionary intelligentsia--hard working, upright, devoted to the Communist cause
EDUCATION:	- variable: in some cases professional men such as engineers, in others cases men without formal education such as kolxoz chairmen, etc.
EXPERIENCE:	- often fought in the war, usually have experience in their professions
PARTY:	- usually a Party member
PERSONALITY:	- devoted to the Communist cause,

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[1] A.M. van der Eng-Liedmeier, Soviet Literary Characters (The Hague: Mouton, 1959), 153.

[2] Ibid., 154.

- patriotic,
- high moral principles,
- hard working,
- devoted to one's profession and duty,
- few shortcomings, such as impatience, occasional quick temper, intolerance to other people's weaknesses, etc., some of which are usually mastered to some extent by the end of the work.

This so-called 'positive hero' of socialist realism style, as Tertz observed, "logically tends toward the pattern, the allegory."[1] This conceptual grouping is basically hagiographic in its type: the main character usually has the right kind of parents, exhibits his good qualities even as a child and youth, has high moral principles and an unwavering devotion to a cause, and comes out with honour and glory from all trials and "temptations."[2]

Such are, for example, Aleksej Kovšov and Georgij Beridze in V. Ažaev's Daleko ot Moskvy, Sergej Tutarinov in S. Babaevskij's Kavaler Zolotoj Zvezdy and Svet nad zemlej. Andrej Doronin and Grigorij Rusanov in A. Čakovskij's U nas uže utro, Žurbiny in V. Kočetov's Žurbiny, Vasilij Bortnikov in G. Nikolaeva's Žatva, Grunja in E. Mal'cev's Ot vsego serdca, Voropaev in P. Pavlenko's Sčast'e.

1.7 Both classicism and socialist realism, as Tertz observed, were stable and conservative styles, hostile to experimentation and originality.

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[1] A. Tertz, On Socialist Realism, 90.

[2] The hagiographic type of this conceptual grouping has been pointed out by Dr. S. Cioran in one of his lectures at the University of Alberta. The Soviet critic V. Pomerancev in "Ob iskrennosti v literature," Novyj mir, 12 (December 1953), 234, calls Sergej Tutarinov, the main character of S. Babaevskij's Kavaler Zolotoj Zvezdy, "angeloček na kuliče."

This is particularly true of the narrative modes of socialist realism style.

The dominant,--in fact, the almost exclusive--narrative mode of socialist realism style was the Narrative Mode 2, i.e. narrative by the narrator in the 3rd person, the so-called 3rd person narrator. Both Narrative Mode 1 (narrative by the 1st person narrator) and Narrative Mode 3 (narrative by the 1st person character) were conspicuously absent.

1.8 The 3rd person narrator of Narrative Mode 2 in socialist realism style was usually omniscient, factually descriptive, explicit, straightforward, and rather monotonous. He tolerated no ambiguity or understatement. His attitudes and sympathies were clearly expressed. He was fully behind the main characters and openly liked and admired them.

He usually described chronologically and at length everything that happened to the main characters and everything they saw, felt, and did. Occasional flashbacks into the characters' pasts were usually explicitly motivated as the characters' own memories or as the narrator's way of explaining their actions. Their feelings, emotions, and thoughts were also usually described by the narrator.

This descriptive portrayal was usually supplemented by the characters' own statements in the form of direct speech and by their thoughts in the traditional rendering.

This narrative strategy reinforced the concept of the characters as rational, direct, one-dimensional people who never had any irrational thoughts or actions, or any subconscious thoughts and feelings. The narrative strategy was to be factual, explicit, realistic, with nothing left to the imagination and no potential ambiguity. Here the incongruity

of the "socialist" and "realism," pointed out by Tertz, comes out particularly clearly. And this straightforward pseudo-realistic description and characterization was combined with, as Tertz put it, "the passion for solemnity," "pompous simplicity," elevation and declamation.[1]

1.9 The use of DIM and IIM in these works of socialist realism was not very frequent. When used, these devices did not convey a stream of consciousness, or any subconscious drives and motivations. As the following marked examples indicate, they were used simply as an alternative to the expression of thoughts conveyed in the traditional manner. It seems that the only difference between the thoughts expressed in the traditional manner and DIM and IIM is punctuation. For example:

3rd person narrator's description of the character's feelings	Токмаков не спускал глаз с царги. Уже от одного этого зрелища он чувствовал физическую усталость, крайнюю ее степень, почти изнеможение, будто он сам все время держал на весу какую-то невыносимую тяжесть, будто нервы и жилы его были вплетены в трос вместе со стальными нитями.
Character's thoughts	"Где же застрял Матвеич? - вспомнил вдруг Токмаков.- Впрочем,без лестницы старик спускается по уголкам... Скорей бы его сюда. А я - сразу наверх".
Character's IIM	Шесть витков по тридцать семь ниток в витке - подходяще. Но как подсчитать ветровую нагрузку? Шутка сказать - сто пятьдесят метров паруса. Прямо шхуна.
3rd person narrator	У Токмакова совсем пересохло во рту от горячего ветра.
Character's IIM	Неужели это вчера вечером он пил у Берестовых чай с вареньем?[2]

[1] A. Tertz, On Socialist Realism, 83-84.

[2] E. Vorob'ev, "Vysota," Novyj mir, 11 (November 1951), 44.

Or, another example:

Direct speech of a character	- Пропал где-то парень - ни слуху, ни духу, - не дожидаясь ответа, проговорил Терентий и вдруг обдал горячим дыханием ее лицо. - Что б там ни случилось, мы завсегда родные тебе, слышь?.. Работай знай и в руках себя держи!..
3rd person narrator's description	Толкнув ногой калитку, он шагнул во двор. Груня шла за ним, как связанная.
Character's IIM	Неужели они догадываются? Нет, нет, пока хватит сил, надо молчать!
3rd person narrator's description of character's actions, thoughts, and feelings	Груня долго не могла успокоиться и, только когда все в доме заснули, открыла газету. На улице завывала вьюга, и Груня, отрываясь от шелестящих страниц, думала о пшенице: не оголил бы ее ветер, не поломал бы хрупкие всходы... Потом снова читала. Бои шли под Сталинградом. Становилось страшно, что, может быть, в эту минуту кто-то лежал на снегу, обливая его своей кровью. И чудилось Груне - так хотело сердце, - что Родион тоже там, в самом опасном месте, лежит в промерзлом окопе и стреляет, стреляет...[1]

In both examples there is no difference between IIM and the expression of characters' thoughts, except punctuation. In the first example, Tokmakov's IIM, which follows his thoughts, could be easily included in his thoughts without any change in meaning. In the second example Grunja's IIM at the end of the first paragraph could easily be presented as her thoughts by the use of inverted comas with no change in meaning. In socialist realism style IIM was reduced to another way of expressing charatters' thoughts.

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[1] E. Mal'cev, "Ot vsego serdca," Oktjabr', 8 (August 1948), 79.

2. Socialist Realism After 1953

2.1 After Stalin's death the general trend of development in Soviet literature was a gradual move away from the classicist, rigid stylistic features of the 1946-1953 period toward semi-realist ones.

G. Gibian in his study of the first steps of this development characterized the changes as follows:

> The innovations made by some of the Soviet Russian writers in the years 1954-1957 were limited to themes and attitudes toward their subjects. They made little attempt to escape the confines of socialist realism in style or manner. Most of the dissident authors wrote with the same reverence for fact, for the clearly, simply, conventionally presented scene and character.[1]
>
> From a purely literary point of view, many of the works differ little from the conventional Soviet productions, which by their manner can hardly be distinguished from the second-rate realistic writing of the 19th century.[2]

2.2 After 1953 the main gist of the symbolic meaning remained basically the same, but it was expanded and modified to varying degrees. The general idea was still the affirmation and presentation of the triumphant march of the Soviet Union towards Communism, but some works now began to deal with various defects, shortcomings, mistakes, and human and socio-economic problems which hindered this march.

In some works the emphasis was very strongly on the progress of the Soviet people, and the negative aspects were clearly shown as

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[1] G. Gibian, Interval of Freedom. Soviet Literature during the Thaw, 1954-1957 (Minneapolis: The University of Minnesota Press, 1960), 159.

[2] Ibid., vii. See also G. Gibian, "Soviet Literature during the Thaw," M. Hayward and L. Labedz, ed. Literature and Revolution in Soviet Russia, 1917-1962 (London: Oxford University Press, 1963), 125-149.

temporary, incidental, and easily overcome. This attitude was often found particularly in the works of the socialist realist writers who continued to write after 1953.[1]

There were, however, a number of works which focused on the shortcomings, problems, and the negative aspects of Soviet society. These works often dealt with a lack of sincerity and openness in Soviet life, with the power of bureaucrats and tyrants in all walks of life, with the individual hardships experienced by ordinary people, with the problems of marriage, love and family and with the portrayal of some negative aspects of Soviet life and negative characters. Some works even dealt exclusively with various human and social problems, without obligatory references to the triumphant march toward Communism.

Ju. Kazakov's works, for example, deal with ordinary people and their emotional problems and experiences. He shows the private life of individuals, and the themes of socialist construction and work are conspicuously absent in his works. This in itself was new. For example, the symbolic meaning of Ju. Kazakov's short story "Otščepenec" (1959; later renamed "Trali-vali") is the isolation of a talented misfit in Soviet society and "Nekrasivaja" is the story of a plain girl capable of great feelings and sensitivity.[2]

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[1]See, for example, V. Kočetov, Brat'ja Eršovy (Moscow: Goslitizdat, 1962) or Sekretar' obkoma (Moscow: Xudožestvennaja literatura, 1975). Brat'ja Eršovy was written in 1956-57, and Sekretar' obkoma in 1959-61. Also G. Nikolaeva, "Povest' o direktore MTS i glavnom agronome," Znamja, 9 (September 1954), 9-62. A. Rybakov, "Ekaterina Voronina," Novyj mir, 1 (January 1955), 3-66; 2 (February 1955), 13-103; 3 (March 1955), 39-94; 4 (April 1955), 120-150.

[2]Ju. Kazakov, "Otščepenec," Oktjabr', 7 (July 1959), 111-118; Ju. Kazakov, "Nekrasivaja," Rasskazy (Letchworth, Hertfordshire: Bradda Books Ltd., 1968), 50-62.

The symbolic meaning of A. Jasin's "Ryčagi" is the existence of a gulf between the high party officials and their local representatives in kolxoz. The latter feel themselves to be only "levers" of the party who are not consulted or trusted in the decision making. Only after the party meeting do they feel like people again and express their own opinions.[1]

The symbolic meaning of V. Dudincev's Ne xlebom edinym is the nature of the true socialist morality and the freedom of the creative process. The main character, the inventor Lopaxin, fights the Soviet bureaucrats for the future of his invention. The novel expressed strong criticism of the Soviet bureaucracy and of the new class of Soviet meščane.[2]

2.3 The main characters in the works of the immediate post-Stalin years no longer exhibited such total uniformity as those in the works of the socialist realism style of 1945-1953.

The conceptual grouping of these characters often still contained such traditional conceptual elements as a devotion to the Communist cause, zealous and self-sacrificing work, moral integrity, high ideals, etc. However, in a number of characters these elements were combined with such new conceptual elements as critical thinking, independence of thought, human weaknesses, negative traits, etc. Lopaxin in V. Dudincev's Ne xlebom edinym, Berežkov in A. Bek's Žizn' Berežkova, Tatiana in V.

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[1] A. Jašin, "Ryčagi," Literaturnaja Moskva, 2 (1956), 502-513.

[2] V. Dudincev, "Ne xlebom edinym," Novyj mir, 8 (August 1956), 31-118; 9 (September 1956), 37-118; 10 (October 1956), 21-98.

Kaverin's Poiski i nadeždy are examples of this type.[1]

There also began to appear the main characters who had none of the typical conceptual elements of socialist realism in their grouping; neither were they the negative characters of villains. Ordinary people with their concerns and problems began to appear as the main characters.

For example, V. Nekrasov's V rodnom gorode seems to possess one of the typical patterns of a socialist realism style: an officer returns from war to his ruined home town. However, unlike the typical main character of a socialist realism novel, he has a hard time adapting himself to civilian life, his wife has left him, his health is poor, and life after the war is very hard economically and emotionally.[2] One only has to compare V rodnom gorode with S. Babaevskij's Kavaler Zolotoj Zvezdy, or G. Nikolaeva's Žatva, or P. Pavlenko's Sčast'e, which all begin with the return of the main character from war, to see the general changes in the main characters. Nekrasov's main character is no super man; he does not perform miracles of reconstruction and improvement, he does not take charge of the situation, but behaves like an ordinary man.

Narrative Mode 2 with its factual, descriptive, and omniscient 3rd person narrator still remained the main choice in the majority of works. There was no experimentation with narrative structure and modes in the immediate post-Stalin years.

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[1] V. Dudincev, Ne xlebom edinym, see footnote 3 on page 70. A. Bek, "Žizn' Berežkova," Novyj mir, 1 (January 1956), 115-145; 2 (February 1956), 96-156; 3 (March 1956), 140-176; 4 (April 1956), 70-170; 5 (May 1956), 102-182. V. Kaverin, "Poiski i nadeždy," Literaturnaja Moskva, II (1956), 42-291.

[2] V. Nekrasov, "V rodnom gorode," Novyj mir, 10 (October 1954), 3-65, and 11 (November 1954), 97-178.

2.4 It was in the mid-1950s that Soviet literature ceased to be a homogeneous, monolithic mass of predictable stereotypes. A number of new literary phenomena appeared at that time and developed in the late 1950s and in the 1960s. This was a most interesting time of new development and experimentation. Molodaja malaja proza was one of these new literary phenomena.

CHAPTER III

THE STYLE OF GORODSKAJA MOLODAJA MALAJA PROZA

1. Introduction

1.1. Molodaja malaja proza, as has been pointed out in the Introduction to this dissertation, is a term which refers to the short stories and povesti written between 1955-1969 by the young writers in the Soviet Union. Two distinct literary phenomena may be distinguished within molodaja malaja proza: gorodskaja molodaja malaja proza, which began in 1955 and continued well into the 1960s, and derevenskaja molodaja malaja proza, which appeared some 8-10 years later, in the mid-1960s, and continued until the end of the 1960s.

In this chapter the stylistic features of gorodskaja molodaja malaja proza as manifested in the genre, symbolic meaning, main characters, and the narrative modes are analyzed. Since the size of this dissertation imposes limits on the range of the analysis, the focus here is mainly on some of the most dominant features which exhibit the style most clearly.

2. Genres

2.1 One of the major observations about the style of gorodskaja molodaja malaja proza made by the critics and scholars is that it developed in opposition and challenge to certain features of the preceding socialist realism style.

The most immediately obvious manifestation of this opposition is the length of the works of gorodskaja molodaja malaja proza. Indeed, as the term itself indicates, molodaja proza of the second half of the 1950s and of the 1960s was predominantly malaja: short stories and povesti.

2.2 Gorodskaja molodaja malaja proza began with the appearance of what was called, at the time, molodežnye povesti, which were also called junošeskie,[1] ispovedal'nye,[2] or avtobiografičeskie.[3] All these terms indicate the distinctive features of these povesti, which were immediately noticed by the Soviet critics: 1) these povesti dealt with the problems of the urban young people who had just finished their secondary or tertiary education and were beginning their working lives, often away from their native cities hence--molodežnye or junošeskie; 2) these

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[1] S. Rassadin, "O nastojaščem i poxožem," Junost', 4 (April 1962), 70.

[2] F. Kuznecov, "K zrelosti. Konec četvertogo pokolenija," Junost', 11 (November 1966), 84; F. Kuznecov, "K zrelosti. Sopričastnost' žizni," Junost', 5 (May 1967), 83; A. Lanščikov, "Ot literaturnyx fikcij k literature dejstvitel'nosti," Moskva, 3 (March 1969), 206; A. Lanščikov, "Ispovedal'naja proza i ee geroj," Žit' strastjami i idejami vremeni (Moscow: Molodaja gvardija, (1970), 74-112.

[3] F. Kuznecov, "Molodoj pisatel' i žizn'," Junost', 5 (May 1963), 75.

povesti were often written either entirely or partially in the form of a 1st person confessional narrative by a city youth, hence--ispovedal'nye; 3) these povesti, as Soviet critics claimed, were based on the experiences of the young writers themselves, hence--avtobiografičeskie.

Many of these molodežnye povesti appeared in the pages of a new monthly literary journal with the significant title Junost' (first issue in June 1955), which became the starting point for a number of the young writers.

Some writers purposely included genre designations and descriptions in the titles of their works. For example, A. Gladilin's first work, usually referred to as povest', has the following title: "Xronika vremen Viktora Podgurskogo, sostavlennaja iz dnevnikov, letopisej, istoričeskix sobytij i vospominanij sovremennikov." The very length and old-fashioned composition of this title was quite unusual in 1956; the work itself was fairly short: 132 pages. A Kuznecov's povest' "Prodolženie legendy" is subtitled "Zapiski molodogo čeloveka"; V. Banykin's povest' "Andrej Snežkov učitsja žit'" is subtitled "Dnevnik junoši."[1]

Such titles and subtitles indicate the genre and claim authenticity and immediacy of the content. Xronika, zapiski, dnevnik, pis'ma, etc., were designations used quite frequently.

Even the accustomed criterion of length, typical of the lengthy socialist realism novels, was changing. V. Aksenov's Zvezdnyj bilet,

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[1]A. Gladilin, Xronika vremen Viktora Podgurskogo (Moscow: Sovetskij pisatel', 1958); A. Kuznecov, Prodolženie legendy (Moscow: Gosizdat detskoj literatury, 1959); V. Banykin, "Andrej Snežkov učitsja žit'," Neva 5 (May 1959), 16-67.

for example, is subtitled roman, but it is no longer than his povest' "Kollegi": Zvezdnyj bilet occupies 68 pages of Junost', while "Kollegi" --64 pages.[1] There are no structural or narrative features, or features pertaining to the symbolic meaning or operations which distinguish Zvezdnyj bilet as a novel and "Kollegi" as a povest'.[2]

2.3 This genre shift from the criterion of lengthiness, typical of the socialist realism novels (the average length of the socialist realism works listed in the bibliography for Chapter II is about 500 pages), to short stories and povesti was combined with some experimentation with the genres.[3]

Some of the genre designations mentioned in the preceding section indicate one of the directions of this experimentation: orientation towards the genres which were not used within the socialist realism style. Xronika, dnevnik, zapiski, pis'ma all suggest personal, private,

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[1] V. Aksenov, "Zvezdnyj bilet," Junost', 6 (June 1961), 3-34, and 7 (July 1961), 33-66; V. Aksenov, "Kollegi," Junost', 6 (June 1960), 3-45, and 7 (July 1960), 54-80.

[2] Some Soviet critics consider Zvezdnyj bilet a typical molodežnaja povest'. V. Kovskij, for example, writes that "problematika i tematika 'gorodskoj molodežnoj prozy' byla nesovmestima s bol'šoj epičeskoj formoj, i vrjad li kto-nibud, krome avtorov, sposoben posčitat' Zvezdnyi bilet ili Istoriju odnoj kompanii romanami." Istorija odnoj kompanii is A. Gladilin's novel, which is also considered as part of molodaja malaja proza. See V. Kovskij, "Žizn' i stil'," Žanrovo-stilevye iskanija sovremennoj sovetskoj prozy (Moscow: Nauka, 1971), 287.

[3] Some young writers expressed their awareness and interest in this genre change and experimentation, as shown, for example, by the discussion in Voprosy literatury. A. Bitov, for example, said in the course of the discussion that the most interesting modern stories of the 1960s, in his opinion, appear to be "na styke žanrov, na granice perexoda iz žanra v žanr . . . ." See "Rasskaz segodnja," Voprosy literatury, 7 (June 1969), 55-93. A Bitov's statements are in "Granicy žanra," 72-76.

semi-intimate genres, and some of the features of these genres figure prominantly in the povesti and short stories of gorodskaja molodaja malaja proza.

This shift to more personal and intimate genres also manifested itself in the division of the works into small, usually entitled sections, and a fragmented narrative text. V. Britanišskij's povest' "Mestnost' prošlogo goda," for example, is divided into 141 numbered sections, some of which consist of only one line or only one paragraph. This povest' is ordered as a chain of recollections of one of the main characters about his friend who died in an accident. At one point the 1st person character, who narrates the povest', says: "Eto budet daže ne rasskaz. Prosto ja xotel by vernut' prošloe leto."[1]

Or, another example, A. Gladilin's povest' "Pervyj den' novogo goda" is divided into twelve chapters, each entitled with the name of a character who narrates the chapter.[2] Gladilin is particularly notable for his experiments with the text; a typical example of this fragmented narrative is Istorija odnoj kompanii, which is called by the author roman but is consistently and perhaps justifiably treated by the critics as molodežnaja povest'.[3] The texts of Gladilin's povesti are ordered as complex patchworks of 1st person narratives by the main characters, 3rd person narratives by the narrator, narrative intrusions by the narrator

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[1]V. Britanišskij, Mestnost' prošlogo goda (Moscow: Sovetskij pisatel', 1969), 7. The povest' was written in 1963.

[2]A. Gladilin, "Pervyj den' novogo goda," Junost', 2 (February 1963), 31-57.

[3]A. Gladilin, "Istorija odnoj kompanii," Junost', 9 (September 1965), 3-28, and 10 (October 1965), 8-41. See footnote 2 on page 76 of this chapter.

in the first person, various "ot avtora," "ob"jasnitel'naja zapiska avtora," "primečanija avtora," and "quotes" from newspapers, letters, tape-recordings, etc.[1]

The titles of the sections into which many works of gorodskaja molodaja malaja proza were divided were usually intriguing, provocative, and humorous. A Gladilin's "Xronika vremen Viktora Podgurskogo" has such titles of the chapters as "Komu objazano čelovečestvo?," "Pižon čert Ratnovskij," "Raspiska krov'ju," "Čto značit žizn'," "Lampočka ne zagoraetsja," "Lampočka zagoraetsja," "Kogda rugajutsja dvorniki," and so on.[2] Similar examples may be found in many other works.

Many of these titles were reinforcing the orientation towards personal, semi-intimate genres. A. Kuznecov's "Prodolženie legendy," which is subtitled "Zapiski molodogo čeloveka," is divided into "Pervaja tetrad'," "Vtoraja tetrad'," etc. Each tetrad' in its turn, is divided into small sections with humorous titles, such as "Čto slaščе xren ili red'ka?," "Počem funt lixa?," "O lebedjax, o klopax i ešče koe o čem," etc.[3]

E. Kristof in "Maj, mesjac pered ekzamenami" has the following titles of chapters.

> Глава первая, написанная Колей Медведевым, который учится в первомайской средней школе номер два и в этом году оканчивает ее.

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[1] A. Gladilin, Večnaja komandirovka (Moscow: Sovetskij pisatel', 1962); A. Gladilin, Xronika vremen Viktora Podgurskogo.

[2] A. Gladilin, Xronika vremen Viktora Podgurskogo.

[3] A. Kuznecov, Prodolženie legendy. For the study of humour in molodaja malaja proza see M. Čudakova, A. Čudakov, "Sovremennaja povest' i jumor," Novyj mir, 7 (June 1967), 222-232.

Глава вторая, написанная самим автором.

Глава третья, вся состоящая из мыслей Анны Николаевны; в ней мы узнаем некоторые подробности некоторых характеристик.[1]

Some of these works, when published, also exhibited a variety of typographical devices to draw attention to the text. Typical examples are Gladilin's use of italics for some of the narrator's comments, or heavy-print titles of small chapters inserted into the uninterrupted text on the side of the page in some of A. Bitov's works.[2]

2.5 In derevenskaja molodaja malaja proza, as will be discussed in Chapter IV, section 2, the works of one writer often formed a cycle. Although there was no similar development in gorodskaja molodaja malaja proza, in the works of some writers there were numerous "cross-references" and echoes to other works, suggesting the beginnings of the tendency towards cyclization in molodaja malaja proza as a whole.

For example, the main character of V. Aksenov's short story "Ryžij s togo dvora" is already mentioned in Aksenov's earlier povest' "Kollegi," where the main character Aleksej Maximov remembers his childhood friend Ryžij.[3] Another main character of "Kollegi," Saša Zelenin, is a minor character in the short story "Sjurprizy," where he has already become a surgeon and is married to Inna.[4] The main characters

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[1] E. Kristof, "Maj, mesjac pered ekzamenami," Junost', 5 (May 1967), 9-48.

[2] A. Gladilin, "Istorija odnoj kompanii," Junost', 9 (September 1965), 3-28, and 10 (October 1965), 8-41; A. Bitov, Dačnaja mestnost' (Moscow: Sovetskaja Rossija, 1967).

[3] V. Aksenov, "Kollegi," Žal', čto vas ne bylo s nami (Moscow: Sovetskij pisatel', 1969), 31.

[4] V. Aksenov, "Sjurprizy," Katapul'ta (Moscow: Sovetskij pisatel', 1964), 55, 59.

of "Asfal'tovye dorogi," Gleb Pomorin and Gerka, are also mentioned in "Sjurprizy": Gerka is in prison, and Gleb is working, studying, and is married to Tanja from the same "Asfal'tovye dorogi."[1] Aleksej Maximov and Vlad'ka Karpov from "Kollegi" are mentioned in "Asfal'tovye dorogi" as doctors on ships.[2] The same house in Kazan' is described in "Na ploščadi i za rekoj" and in "Ryžij s togo dvora";[3] the same ideas on Hitler's execution are described in "Na ploščadi i za rekoj" and in "Zavtraki 43-ego goda."[4]

Andrej Bitov's latest collection Obraz žizni indicates that his 1962 short story "Dver'" and his povest' "Sad" are in fact meant to be parts of the same work. In Obraz žizni "Dver'" appears as a prologue to "Sad."[5] In a later short story "Obraz" he again returns to the same hero.[6]

These factors create an impression, if not of a cycle, at least of a series of works about the same generation, the same young people who all knew each other, grew up together, studied at the same time, and had similar developments and experiences.

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[1]V. Aksenov, "Sjurprizy," Katapul'ta (Moscow: Sovetskij pisatel' 1964), 52-54, 59.

[2]V. Aksenov, "Asfal'tovye dorogi," Junost', 7 (June 1959), 60.

[3]V. Aksenov, "Na ploščadi i za rekoj," Žal', čto vas ne bylo s nami, 342; V. Aksenov, "Ryžij s togo dvora," Ibid., 325.

[4]V. Aksenov, "Na ploščadi i za rekoj," Žal', čto vas ne bylo s nami, 343; V. Aksenov, "Zavtraki 43-ego goda," Na polputi k lune (Moscow: Sovetskaja Rossija, 1966), 34.

[5]A. Bitov, "Dver'," Molodoj Leningrad, 1962, 239-247; A. Bitov, Obraz žizni (Moscow: Molodaja gvardija, 1972).

[6]A. Bitov, "Obraz," Zvezda, 12 (December 1973), 135-151.

2.6 All these devices indicate the direction towards freedom from rigid conceptions of a genre, of what a literary text should be and how it should look on a printed page, of the accepted norms of genres, chapters, sections, etc. These devices are of course closely interrelated with the new symbolic meaning, new main characters, and types of narrative modes, which will be discussed in the following sections of this chapter.

2.7 Some contemporary Soviet critics interpreted this genre shift and experimentation as indications of a struggle against "vjalaja opisatel'nost'," against "infljacija seryx, vjalyx slov" of the immediately preceding period in literature.[1] To them it was an indication of a new trend in Soviet literature towards a laconic means of expression, towards democratization and liberation of literature. One critic wrote:

> Расцвет рассказа почти всегда был признаком демократизации литературы, ее оживившегося интереса к жизни и быту народа. ...Расцвет рассказа сейчас исторически неизбежен. Духовная атмосфера культа личности не благоприятствовала рассказу - так часто ироническому, насмешливому, грустному, "частному" на первый взгляд, как будто ограниченному, - изменившаяся атмосфера общественной жизни питает этот жанр.[2]

Another critic, for example, examined various historical periods in world literature when the short genres were popular and connected

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[1] A. Borščagovskij, "Poiski molodoj prozy," Moskva, 12 (December 1962), 203.

[2] Ibid., 206. Similar views may also be found, for example, in S. Dmitriev, "Koe-čto o rasskaze," Naš sovremennik, 2 (February 1965), 103-107, or I. Grinberg, "Rasskazy i rasskazčiki," Naš sovremennik, 10 (October 1967), 103-112.

this popularity with the general spirit of liberation and progress in those periods.[1] None of the critics, however, prove the connection scientifically and conclusively, and it remains on the level of an unverified hypothesis.

This loosening of genre boundaries is perhaps the reason why in the middle and late 1960s some Soviet critics tended to discuss Soviet prose of the period not in terms of genres, but according to the themes and their treatment, which allowed for cross-genre studies. They discussed, for example, "liričeskaja, publicističeskaja, očerkovaja, memuarnaja, dokumental'naja, analitičeskaja, ispovedal'naja proza."[2]

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[1]E. A. Šubin, Sovremennyj russkij rasskaz (Leningrad: Nauka, 1974), 59.

[2]See, for example, B. Bursov, "Večernie dumy," Zvezda, 8 (August 1968), 200.

3. The Symbolic Meaning of the Works of the gorodskaja molodaja malaja proza

3.1 The symbolic meaning of gorodskaja molodaja malaja proza consists of a plurality of meanings, all of which focus on the portrait of a generation: that young generation which was either already working, or, more typically, had just graduated from schools, institutes, or universities in the middle of the second half of the 1950s and in the 1960s.

3.2 There are some variations of emphasis within this general symbolic meaning. In some works, particularly in the early period, the emphasis was on the defense of this young generation against the criticism from the so-called fathers' generation, i.e. a variant of the "fathers and sons" meaning. In these works the symbolic meaning was that the young generation, although independent and different in a number of ways, is basically just as good as the generation of its fathers and grandfathers.

For example, in such works as V. Aksenov's short story "Poltory vračebnyx edinicy," his povest' "Kollegi" and novel Zvezdnyj bilet, A. Gladilin's povest' "Pervyj den' novogo godo" and S. Laskin's "Bol' drugix,"[1] the representatives of the fathers' generation at first seriously question the worth and the values of the young generation.

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[1] V. Aksenov, "Naša Vera Ivanovna," Junost', 7 (July 1959), 50-57. ("Naša Vera Ivanovna" appeared in all later collections of Aksenov's works under the title "Poltory vračebnyx edinicy," as in Katapul'ta.) S. Laskin, "Bol' drugix," Junost', 7 (July 1965), 3-24, and 8 (August 1965), 36-59.

They feel that the young generation is not as hard-working, devoted, self-sacrificing, and high-minded as they themselves were. The old father in A. Gladilin's "Pervyj den' novogo goda" thinks about his son and the young generation:

> Мы жили и работали в таких кошмарных условиях, которые им и не снились. Мы построили огромное государство. Построили ценой огромных жертв. Но мы радовались успехам нашей страны. ...Увлечение квакающей, психопатической музыкой, сумасшедшей живописью, западными фильмами, книгами, модами охватило часть нашей молодежи. Не замечать эту болезнь, ... - преступление. Значит, надо найти ее причины. В конце концов, дело не в музыке и в одежде. Ну, черт с ними, пускай ходят в чем хотят! Самое странное - это уход от общественной жизни в свой личный, мелкий мирок.[1]

The works of gorodskaja molodaja malaja proza were defending the young generation, showing it to be capable of becoming just as hard-working, self-sacrificing, and high-minded but in its own independent way. The analysis of the main characters in section 4 of this chapter provides examples for this point.

3.3 In other works, and particularly of the later period, the emphasis in the symbolic meaning was more on the presentation of the specific problems, which these urban young people encountered in their first steps into adult life, on their progress in coping with these problems, and on the inner development of the young people.

For example, in such works as A. Kuznecov's povest' "Prodolženie legendy," A. Bitov's povesti "Odna strana" and "Takoe dolgoe detstvo" and A. Gladilin's povesti "Xronika vremen Viktora Podgurskogo"

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[1]A. Gladilin, "Pervyj den' novogo goda," Junost', 2 (February 1963), 46.

and "Brigantina podnimaet parusa," the young people are shown in their first attempts to lead an adult working life.[1] The Moscow school graduate Tolja in Kuznecov's "Prodolženie legendy" is upset, resentful, and totally unprepared and afraid of the future. Because he has no chance to pass the university entrance examinations, he goes on to one of the new construction sites in Siberia where hard work, new experiences, and adult life quickly mature him.

In the course of the 1960s the initial emphasis on the defence of the young generation and on the problems this generation encountered after leaving the confined security of the schools and universities gradually gave way to a new emphasis in the portrait of the young generation: an emphasis on growing-up pains, on the slow progress toward maturity, on the search for values, and on the examination of the ways in which these young people feel and think.

This shift of emphasis is noticeable, for example, in such works as V. Aksenov's short stories "Pobeda," "Ryžij s togo dvora" and "Žal', čto vas ne bylo s nami," A. Bitov's short stories "Penelopa," "Dver'," and povesti "Dačnaja mestnost'" and "Sad," and V. Tublin's povest' "Tugaja tetiva."[2] The works of this type concentrate almost entirely on

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[1]A. Bitov, "Odna strana," Molodoj Leningrad, 1961, 5-68; A. Bitov, "Takoe dolgoe detstvo," Junost', 11 (November 1964), 7-48; A. Gladilin, Brigantina podnimaet parusa (Moscow: Sovetskij pisatel', 1959).

[2]V. Aksenov, "Pobeda," Junost', 6 (June 1965), 28-30; "Ryžij s togo dvora," Literaturnaja Rossija, 20, August 1966, 12-14, "Žal', čto vas ne bylo s nami," Moskva, 6 (June 1965), 97-115. A. Bitov, "Penelopa," Molodoj Leningrad, 1965, 130-141; "Žizn' v vetrenjuju pogodu (Dačnaja mestnost')", Dačnaja mestnost' (Moscow: Sovetskaja Rossija, 1967), 189-222; "Dver'," Molodoj Leningrad, 1962, 239-247; "Sad," Zvezda, 11 (November 1966), 8-64.

the personal and emotional developments, problems, and spiritual quests of the young people. In direct contrast to the works of socialist realism style and to the earlier gorodskaja molodaja malaja proza, in these works there are no conceptual elements concerning one's duty to society or one's devotion to a country, profession, or ideology. As a result, the worksbecome less homogeneous.

This was the culmination and the end of the direction in which gorodskaja molodaja malaja proza had been developing. No further development took place for reasons which were most probably extra-literary. Most of the writers have not published anything significant after 1970.[1]

3.4 Two trends are present in the expression of this symbolic meaning in the works of gorodskaja molodaja malaja proza. The earlier one leaned toward a relatively realist presentation of the young generation with its hopes and problems; significant statements were usually explicitly presented in the form of lengthy monologues and dialogues by the main characters. The later trend leaned toward a partial symbolization of certain aspects of the narrative, toward the understatement or the exaggeration of certain conceptual groupings, in order to express the symbolic meaning indirectly and more powerfully. This later trend stands in contrast to the explicit, almost publicistic expression of the symbolic meaning in the works of socialist realism.

In the works typical of this later trend certain conceptual elements are presented on the level of the text structure symbolically,

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[1]See the bibliography for the Chapter III.

through the association with some objects or things which seem external to the conceptual grouping in question. For example, in Aksenov's Zvezdnyj bilet the section of the sky seen from Viktor's window is visualized first by Viktor and then independently by Dimka as the "zvezdnyj bilet"--the ticket to the stars.[1] This romantic vision symbolizes the things which unite Viktor and Dimka in spite of their differences: their yearning for the unknown, their pledge to seek, to reach out, to question, to dare to follow this romantic vision.[2]

In V. Aksenov's short story "Na polputi k lune" the moon symbolizes all the good, ideal things for which the soul of the main character Kirpičenko blindly gropes: when he meets Tanja, he sees her as being from the moon and as far from him as the moon.[3]

Symbolic exaggeration is also present in some of Aksenov's works. In "Na polputi k lune," for example, it seems hardly credible that Kirpičenko, in his search for Tanja, never inquired about her at the airport but kept flying back and forth between Moscow and Xabarovsk, the distance half way to the moon. The same kind of exaggeration occurs in "Tovarišč Krasivyj Furažkin," where Djadja Mitja manages in the course of one month to marry his various relatives from the distant places in Russia to all the members of the local militia.[4]

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[1] V. Aksenov, Zvezdnyj bilet (Akademsk Boghandel, Aarhus, 1970), 11, 66.

[2] Zvezdnyj bilet gave rise to the short-lived term in contemporary criticism: "zvezdnye mal'čiki," which is explained as "tip molodogo geroja, stradajuščego infantilizmom." G. Browman, "Molodoj geroj, ego duxovnyj oblik," Moskva, 2 (February 1965), 207; see also F. Kuznecov, "V mire boec . . .," Junost, 4 (April 1966), 85.

[3] V. Aksenov, "Na polputi k lune," Novyj mir, 7 (July 1962), 86.

[4] V. Aksenov, "Tovarišč Krasivyj Furažkin," Junost', 12 (December 1964), 19-26.

This stylistic feature of exaggeration was even emphasized in the subtitles of Aksenov's later works: the short story "Pobeda" is subtitled "Rasskaz s preuveličenijami"; the povest' "Zatovarennaja bočkotara" is subtitled "Povest' s preuveličenijami i snovidenijami." His short stories "Ryžij s togo dvora" and "Žal', čto vas ne bylo s nami" could have easily used similar subtitles. In all these works a number of incredible, fantastic events take place in an otherwise very realistic setting.

A similar symbolization of meaning occurs in some of A. Bitov's works; the most notable example is his short story "Penelopa."

4. The Main Characters of gorodskaja molodaja malaja proza

4.1 The main characters in the works of gorodskaja molodaja malaja proza have a large number of common conceptual elements, as the following model of this conceptual grouping shows.

AGE:	- usually 17-25, occasionally late 20s
SEX:	- usually male
BACKGROUND:	- usually urban intelligentsia
EDUCATION:	- school or university, occasionally an artist or a skilled worker
EXPERIENCE:	- none or very little
PARTY:	- none or occasionally a komsomol member
PERSONALITY:	- strongly aware of his age as being on the verge of adulthood - aware of belonging to a new and somewhat different generation - independent in thoughts and actions - questioning and critical outlook - romantic attitude to life, combined with and often masked by irony - hard-working, usually devoted to duty and profession - honest, kind, high-principled - in earlier works--devotion to the Communist cause - in later works--concern with human values and with himself as an individual

The rest of this section on the main characters is devoted to an analysis of these conceptual elements which compromise the totality of the main characters of gorodskaja molodaja malaja proza.

4.2 A comparison of this model with the model of the main characters in the works of socialist realism style[1] shows that many conceptual elements clearly distinguish the two models, while very few, especially

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[1]See Chapter II, section 1.6, page 63.

in the earlier works, relate the two.

The distinguishing conceptual elements are the youth of the main characters of gorodskaja molodaja malaja proza, their lack of experience and their subsequent immaturity, their preoccupation with their own age and generation, their striving for independence in thoughts and actions, and their critical and often ironical outlook, combined with youthful romanticism. In contrast, the main characters in the works of socialist realism were much older, much more experienced and much more politically and ideologically committed. They knew no doubts, no independence, no irony, and they never voiced any criticism except against those who did not devote themselves fully to the building of the socialism. Everything was crystal clear to them.

The few conceptual elements that relate the two are uprightness, moral integrity, capacity and willingness for hard work, devotion to one's profession.

4.3 Youth and the awareness of one's young age and of approaching adulthood were some of the most dominant conceptual elements of this grouping.

This preoccupation with one's age is particularly prominent in the main characters of Aksenov's works. For example, the 28-year-old Viktor Denisov in Zvezdnyj bilet is fully aware of the significance of his age:

> Через два года мне будет 30. Это возраст активных действий. После 30 о человеке уже могут сказать - неудачник. Тридцатилетние мужчины - главная сила земли, они действуют во всем мире, осваивают Антарктиду и верхние слои атмосферы, добиваются лучших результатов во всем, женщины очень любят тридцатилетних, современные физики к тридцати годам становятся

> гениями. Нужно спешить, чтобы к тридцати годам не остаться за бортом.[1]

The journalist Mixail in a short story "Sjurprizy" is painfully aware of the fact that on his return after 3 years work in the Siberian North: "Vremja prošlo, prošla molodost' . . ."[2] One of his friends says to him: "Pora, starik, nam peremenitsja. Vse eto prekrasno, naša junost'. Prijatno vspomnit' prošloe, no ved' nam uže 26 let . . .",[3] and Mixail answers, more in connection with his own thoughts:

> Ты сформулировал то, о чем я последнее время думаю... Вот именно, возраст такой. Я словно подхожу к какому-то барьеру. Перемахнешь его - и все изменится и сам станешь другим.[4]

Similar examples may be found in Aksenov's short stories "Poltory vračebnyx edinicy," "Katapul'ta," "Peremena obraza žizni," "Na polputi k lune," "Papa, složi!", and the povesti "Kollegi" and "Apel'siny iz Marokko."[5]

4.4 Youth and awareness of approaching adulthood are connected with another conceptual element, that of the awareness of belonging to a

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[1]V. Aksenov, Zvezdnyj bilet, 13.

[2]V. Aksenov, "Sjurprizy," Katapul'ta, 51.

[3]Ibid., 57.

[4]Ibid., 58.

[5]V. Aksenov, "Naša Vera Ivanovna" (Poltory vračebnyx edinicy), Junost', 7 (July 1959), 57. See footnote 1 on page 83 of this dissertation. "Katapul'ta," Nedelja, January 28-February 3, 1962, 10. "Peremena obraza žizni," Na polputi k lune (Moscow: Sovetskaja Rossija, 1966), 77. "Na polputi k lune," Novyj mir, 7 (July 1962), 88. "Papa, složi!," Novyj mir, 7 (July 1962), 100. "Kollegi," Žal', čto vas ne bylo s nami (Moscow: Sovetskij pisatel', 1969), 5, 22. "Apel'siny iz Marokko," Junost', 1 (January 1963), 4, 25, 26.

new generation. Saša Zelenin in Aksenov's povest' "Kollegi" thinks about himself and his friends:

> Времена меняются, и мы меняемся вместе с ними. Мы - поколение людей, идущих с открытыми глазами. Мы смотрим вперед, и назад, и себе под ноги.[1]

The young painter Feliks Alexin in Gladilin's povest' "Pervyj den novogo goda" echoes Zelenin:

> Но под словами "наше поколение" я разумею думающих людей... Как нам жить дальше? Как нам продолжать дело отцов, не повторяя их ошибок?.. Мы не хотим быть толпой - "все как один", безголосой фигурой на шахматной доске большой политики. Мы не хотим быть маленькими винтиками.[2]

Young Tolja in Kuznecov's povest' "Prodolženie legendy" addresses the following thoughts to his former friend Viktor who turns out to be a selfish and greedy person:

> Мы будем вас уничтожать. Все в мире только начинается. Нам много еще предстоит в жизни борьбы. Наше поколение только вступает в нее.[3]

These conceptual elements of youth approaching adulthood and of the consciousness of one's generation were particularly prominent in the works of the early stage of the development of this style.

4.5 These young characters were usually shown at various important stages of their growth and development. Some of them were dissatisfied with themselves and their lives. A. Gladilin's povest' "Brigantina podnimaet parusa" is even subtitled "Istorija odnogo neudačnika." Others

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[1] V. Aksenov, "Kollegi," Žal' čto vas ne bylo s nami, 115.

[2] A. Gladilin, "Pervyj den' novogo goda," Junost', 2 (February 1963), 47-48.

[3] A. Kuznecov, Prodolženie legendy, 200.

were shown as too immature for their age, exhibiting various kinds of problems in their growing-up process; witness the title and the content of A. Bitov's povest' "Takoe dolgoe detstvo."

This dynamic presentation of the main characters was in contrast to the works of socialist realism style of the post-war period, where the main characters were usually shown as fully formed personalities, which either remained static throughout a work or underwent some minor transitions from nearly perfect to the heights of perfection.

In the works of gorodskaja molodaja malaja proza the young main characters were engaged in an independent search for a direction and purpose for their lives. This independence was often combined with a typically youthful challenge to the older generation and a critical attitude to the various aspects of life, particularly some manifestations of Stalinism. The older generation--parents, teachers, leaders of various kinds--occupy secondary and minor roles in these works. There is actually no conflict, no deep and cardinal difference of opinion between the two generations, no serious or conscious alienation. It is more a misunderstanding, caused by a natural desire of the young characters to be independent, which was perhaps strengthened by the revelations of 1956.

For example, in Aksenov's Zvezdnyj bilet, the teenager Dimka challenges both his elder brother and his parents: he wants no ready-made decisions for himself.

> К черту! Думаешь, я мечтаю пойти по твоим стопам, думаешь, твоя жизнь для меня идеал? Ведь твоя жизнь, Виктор, придумана папой и мамой, еще когда ты лежал в колыбели. Отличник в школе, отличник в институте, аспирант, младший научный сотрудник, кандидат, старший научный сотрудник, доктор, академик ... дальше кто там? Всеми уважаемый покойник? Ведь ты ни разу в жизни не принял по-настоящему

серьезного решения, ни разу не пошел на риск. К черту! Мы еще не успели родиться, а за нас уже наше будущее решено. Дудки! Лучше быть бродягой и терпеть неудачи, чем всю жизнь быть мальчиком, выполняющим чужие решения.[1]

In Aksenov's "Kollegi" Maksimov argues with his idealistic friend Saša:

Ух, как мне это надоело! Вся эта трепология, все эти высокие словеса! Их произносит великое множество прекрасных идеалистов вроде тебя, но и тысячи мерзавцев тоже. Наверное и Берия пользовался ими, когда обманывал партию. Сейчас, когда нам многое стало известно, они стали мишурой. Давай обойдемся без трепотни. Я люблю свою страну, свой строй и не задумываясь отдам за это руку, ногу, жизнь, но я в ответе только перед своей совестью, а не перед какими-то словесными фетишами.[2]

4.6 On the whole, it was a strongly romantic challenge to the routine and boredom of ordinary adult life, and to the practical advice and admonitions of the older generation.[3] Young Tolja in Kuznecov's "Prodolženie legendy," unable to get into a university, leaves for

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[1]V. Aksenov, Zvezdnyj bilet, 10.

[2]V. Aksenov, "Kollegi," Žal', čto vas ne bylo s nami, 17.

[3]Some Soviet critics claimed, without any substantiation, that some works of the gorodskaja molodaja malaja proza showed the influence of some European and American writers, particularly those who dealt with the themes of youth revolt against the adult world. A Gladilin, for example, was criticized for partially modelling his characters on the Holden Caulfield of J. Salinger's Catcher in the Rye: see G. Browman, "Graždanstvennost' avtora i geroja," Moskva, 6 (June 1963), 200. The same criticism was directed at the main characters of V. Alsenov's Zvezdnyj bilet and "Apel'siny iz Marokko": see L. Krjačko, "Poistine - pora!," Moska, 9 (September 1964), 213-214. Yet another critic claimed that the writers of the gorodskaja molodaja proza wanted to be Russian Salingers and were also influenced by Remarque, Böll, Faulkner: see A. Lanščikov, "Ot literaturnyx fikcij k literature dejstvitel'nosti," Moskva, 3 (March 1969), 207; Ark. El'jasevic, "Nerušimoe edinstvo," Zvezda, 8 (August 1963), 185-202.

one of the Siberian construction sites, because he does not want to get a job manufacturing toys in Moscow, as his mother wants him to. He is afraid of the new life in Siberia, but he cannot accept his mother's advice of "budeš' rabotat', kak vse ljudi."[1]

> Как все люди? Это значит: приносить домой получку, ходить по субботам в кино, а по воскресеньям играть во дворе в домино или строить клетушку для поросенка и наконец жениться, по возможности на портнихе. В 6-ом классе мы мечтали о дальних морях...[2]

His first contact with hard work and adult life on a construction site makes him bitterly challenge the value of a school education:

> Где же,где же взять учебник о жизни? Не устав, не свод законов, а обыкновенный умный и честный разговор, разговор по душам, как прожить жизнь по-настоящему, как прожить честно и смело?
>
> Наш дорогой директор школы, наши уважаемые наставники! Вы сообщили нам массу полезных вещей, вы дали нам знания, но вы не сказали о чем-то самом большом, а накормили нас пустой, розовой сказкой, легендой, и пустили в свет: "будьте достойными", т.е. выпутывайтесь сами.[3]

These unprepared, immature youngsters were, however, rebellious, stubborn, and romantic; and the romantic references to far away seas and ships were quite frequent. For example, in A. Gladilin's povest' "Brigantina podnimaet parusa" (the title itself was a romantic image) the main character Vovka soon notices the sharp difference between life in the books and in the real world around him; he becomes disillusioned, distrusts most adults, is bored at school and in the pioneer organization. He is, however, like Tolja in "Prodolženie legendy," romantically

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[1] A. Kuznecov, Prodolženie legendy, 8.

[2] Ibid., 8.

[3] Ibid., 40-41.

inclined: both dream of far-away seas, heroic deeds, and romantic professions. The image of brigantina constantly haunts and supports Vovka. As he leaves Moscow for a new construction site in Altaj, he is full of romantic hopes:

> Да мало ли дураков на свете: ведь живут же впятером на пяти метрах, а не хотят уезжать из Москвы. А он уехал. Впереди новая жизнь. Бригантина поднимает паруса. Прощай, детство и юность![1]

Vovka's favourite song, which is reflected in the title, goes in part as follows:

> Надоело говорить и спорить
> И любить усталые глаза.
> В флибустьерском дальнем синем море
> Бригантина поднимает паруса.
>
> Пьем за яростных, за непокорных,
> За презревших грошевой уют.
> Вьется по ветру веселый Роджерс,
> Люди Флинта гимн морям поют.[2]

In V. Alekseev's malen'kaja povest' "Ljudi Flinta" the two main characters, high school students, who have run away from Moscow to work in a virgin lands project area in Kazakstan during the summer, also see themselves as romantic "ljudi Flinta" from the same song. They see their old boss as having "čto-to flibust'erskoe";[4] and at first they idealize their leader Genka. Their feelings after a week's work as surveyers in the virgin lands area are described by them at one stage as follows:

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[1] A. Gladilin, Brigantina podnimaet parusa (Moscow: Sovetskij pisatel', 1959), 17.

[2] Ibid., 15.

[3] Ibid., 17.

[4] V. Alekseev, "Ljudi Flinta," Junost', 2 (February 1965), 42.

> Семь дней трепало нашу бригантину в открытом море. Гремели паруса, трещала палуба, и дубовые балки ломались беззвучно, как бело-розовая пастила. Исчезла граница между днем и ночью: можно было спать до полдня, работать по полчаса в сутки и всю ночь напролет играть в подкидного дурака. И вдруг, когда мы утратили всякое чувство реальности, у руля сумасшедшего корабля встал спокойный, насмешливый, уверенный в себе человек. И не старорежимный Флинт, красноглазый кумир алкоголиков, а сегодняшний, настоящий - со стальными мускулами и ленивой грацией ковбоя...[1]

Young doctor Goša, the main character of S. Laskin's "Bol' drugix," like Saša Zelenin in V. Aksenov's "Kollegi," wants to be in a place where he is most needed, where he will find the full expression of his youthful romanticism:

> Неужели когда-нибудь в нем возникнет успокоенность, безразличие к этому весеннему шуму? Неужели когда-нибудь ему ничего не захочется и он удовлетворится только хорошим окладом, квартирой, заставленной барахлом? Нет, нет, нет![2]

4.7 Many of these young main characters, particularly in the earlier works, written approximately until 1965, often ask the same question: what do I want in life?[3] This question, for example, bothers both brothers in Aksenov's Zvezdnyj bilet. Viktor asks Dimka:

> Чего же ты хочешь?.. Погоди, погоди. Я не спрашиваю тебя, кем ты хочешь стать. Этого ты можешь еще не знать. Но чего ты хочешь? Это ты все-таки уже должен знать.[4]

The answers are usually vague and romantic. Dimka, for example, answers:

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[1] V. Alekseev, "Ljudi Flinta," Junost', 2 (February 1965), 43.

[2] S. Laskin, "Bol' drugix," Junost', 7 (July 1965), 21.

[3] V. Kočetov, whose works are typical of socialist realism style and who continued to write in the same vein in the 1960s, had taken up this question in his novel "Čego že ty xočeš'?" Oktjabr', 9 (September 1969), 11-36; 10 (October 1969), 41-138; 11 (November 1969), 107-172.

[4] V. Aksenov, Zvezdnyj bilet, 56.

> Может быть, вот оно - бить ломом в старые стены? В те стены, в которых нет никакого смысла? Лом на плечо и дальше, искать по всему миру старые стены, могучие и трухлявые и никому не нужные...[1]

> Я до сих пор еще не выработал себе жизненной программы. Есть несколько вещей, которыми я бы хотел заниматься: бить ломом старые стены, которые никому не нужны, перекрашивать то, что красили скучные люди, идти на спасение, варить обеды ребятам (сейчас все жрут с удовольствием), шататься из ресторана в ресторан, любить Галку...[2]

Aleksej Maksimov in Aksenov's "Kollegi" answers the same question in the following way:

> Я хочу жить взволнованно!.. Все равно где, но так, чтобы все выжимать из своей молодости. ...Какая нас ждет романтика? Вот если бы мне сказали: лезь в эту ракету, и тобой выстрелят в космос, и ты наверняка рассыплешься в прах во имя науки, - я бы только " ура" закричал. А когда мне толкуют, что мое призвание и мой долг - превратиться в Ионыча, тут уж нет, пожалуйста, не надо красивых слов![3]

Most of these main characters eventually find some positive solutions and answers to their question of "what do I want in life?" These solutions were basically not far from those which the main characters of socialist realism style had ready-made at the beginning of a literary work: usually a devoted and inspired work, or a job and further study in order to build a better life in the Soviet Union and advance it toward communism. This is true, for example, of the main characters of V. Aksenov's "Kollegi," S. Laskin's "Bol' drugix," A. Gladilin's "Brigantina podnimaet parusa," A. Kuznecov's "Prodolženie

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[1] V. Aksenov, Zvezdnyj bilet, 46.

[2] Ibid., 65.

[3] V. Aksenov, "Kollegi," Žal, čto vas ne bylo s nami, 8.

legendy," and many others. It is their romantic and independent search for these answers that distinguishes these main characters quite distinctly from the main characters of socialist realism.

4.8 So far in this chapter the main characters of the early gorodskaja molodaja malaja proza have been analyzed in terms of those conceptual elements which distinguish them from those of the socialist realism style. What relates them to the latter type is their basic uprightness, moral integrity, capacity and willingness for hard work and sacrifice, their devotion to duty and profession, and, in some cases, their overt devotion to the Communist cause and their country.

For example, in spite of all his irony, his critical attitudes, his cynical remarks, and his independence and occasional melancholy, Aleksej Maksimov in Aksenov's "Kollegi" is an honest, devoted, and essentially positive character, in terms of the values of socialist realism. He bravely exposes the dishonest and dangerous swindles of the supplies manager in the port and he and Karpov save Zelenin's life at the end of the povest'. His debates with Zelenin are caused by his questioning and critical attitude, but eventually he agrees with Zelenin. Zelenin's main argument is that they are responsible to the past and future generations. He says to Maksimov:

> Ты неправ, Алешка. Мы в ответе не только перед своей совестью, но и перед всеми людьми, перед теми с Сенатской площади, и перед теми с Марсового поля, и перед современниками, и перед будущими особенно. А высокие слова? Нам открыли глаза на то, что мешало идти вперед, - так надо радоваться этому, а не нудить, как ты. Теперь мы смотрим ясно на вещи и никому не позволим спекулировать тем, что для нас свято.[1]

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[1] V. Aksenov, "Kollegi," Žal', čto vas ne bylo s nami, 17.

At first Maksimov finds it difficult to accept this view fully, but toward the end of the povest', he too thinks:

> Сашка прав: нужно чувствовать свою связь с прошедшим и будущим. Именно в этом спасение от страха перед неизбежным уходом из жизни. Именно в этом высокая роль человека. А иначе жизнь станет зловещей трагедией или никчемным фарсом. Мы, люди социализма, должны особенно понять это. Не нужно бояться высоких слов. Прошло то время, когда отдельные сволочи могли спекулировать этими словами. Мы смотрим ясно на вещи. Мы очистили эти слова. Сейчас это главное: бороться за чистоту своих слов, своих глаз и душ. А на старье - в облаву![1]

As another example, Vera Ivanovna in Aksenov's "Poltory vračebnyx edinicy" refuses to send patients home in order to arrange a private ward for an important official; later she fearlessly swims across flood waters to save her patients. Zelenin in "Kollegi," just like Vera Ivanovna, volunteers to work in a small village, because--the reason is identical in both cases--there has been no doctor in the village for the last 2 years. Zelenin improves the village hospital, heroically saves the life of a wounded forest ranger, organizes cultural activities in the village, and bravely stands up to a local hooligan.

The main character of A. Gladilin's "Pervyj den' novogo goda," after a period of misunderstanding and a breakdown of communication with his father, eventually thinks:

> И вероятно, где-то и мой идеал: это прожить так же, как мой отец, как капитан. Они скоро уйдут. И мне быть на их месте.[2]

This combination of sincere devotion to one's profession or work,

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[1] V. Aksenov, "Kollegi," Žal', čto vas ne bylo s nami, 200.

[2] A. Gladilin, Pervyj den' novogo goda, 94.

of honesty and straightforwardness, and of an ironic, questioning, independent attitude to life is well expressed in the thoughts of Saša Zelenin in Aksenov's "Kollegi" after his conversation with the crippled war veteran Egorov who tells Zelenin about the war experiences of his generation. Zelenin's thoughts are typical of the main character of gorodskaja molodaja malaja proza:

> А наше поколение? Вопрос: выдержим ли мы такой экзамен на мужество и верность? Постой, что ты говоришь? Наше поколение... Тимоша, Виктор - вот они. Разве с первого взгляда не видно их силы? А мы, городские парни, настроенные чуть иронически ко всему на свете, любители джаза, спорта, модного тряпья, мы, которые временами корчим из себя черт знает что, но не ловчим, не влезаем в доверие, не подличаем, не паразитируем и, пугаясь высоких слов, стараемся сохранить в чистоте свои души, мы способны на что-нибудь подобное? Да, способны. Пусть Лешка корчит из себя усталого циника, уверен, что и он способен. И Владька тоже...[1]

4.9 The differences between the main character of gorodskaja molodaja malaja proza and those of socialist realism style rapidly increased and became quite pronounced by the mid-1960s, after which gorodskaja molodaja malaja proza began to decline. These growing differences were expressed either explicitly, or implicitly, or by a combination of both.

In some works there were some explicit polemical statements about a character and his worth. For example, in A. Gladilin's povest' "Xronika vremen Viktora Podgurskogo" the main character Viktor, who failed the university entrance examinations and as a result unhappily bums around Moscow, asks his friends: "Rebjata, kak vy dumaete, ja

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[1] V. Aksenov, "Kollegi," Žal, čto vas ne bylo s nami, 83.

položitel'nyj ili otricatel'nyj?"[1] Although his friends call him "otricatel'nyj," thus classifying him on a standard scale of the Soviet criticism, Viktor is the main character and a representative of the young generation of the late 1950s which found itself confronted with life and seeking independence.

Some of Gladilin's works, in fact, openly ridicule the conventional socialist realism presentation of people. The journalist in "Brigantina podnimaet parusa" says to the komsomol leader on the construction site: "Nam nužen ideal'nyj geroj. Čtoby byl primerom dlja molodeži, čtoby, pročtja o nem, vse poexali na strojki."[2] "Brigantina podnimaet parusa" and a number of other of Gladilin's works were structured to ridicule the conventional socialist realism presentation of the main characters. In his povest' "Večnaja komandirovka" one of his main characters, Ira Kraminova, the wife of the main character, is introduced by means of the following anketa:

> Краминова
> Ирина Юрьевна
> апрель 1934 года. Киев
> русская
> высшее
> член ВЛКСМ, английский, французский (со словарем),
> в оппозициях не состояла, выговоров не имела, ни
> я, ни мои родственники в белых армиях не служили,
> на оккупированной территории не проживала, за
> границей не была, депутатом не избиралась...[3]

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[1] A. Gladilin, Xronika vremen Viktora Podgurskogo, 110.

[2] A. Gladilin, Brigantina podnimaet parusa, 153.

[3] A. Gladilin, Večnaja komandirovka (Moscow: Sovetskij pisatel', 1962), 52-53.

V. Aksenov's "Kollegi" contains the same device for the introduction of the main characters.[1] This device was meant to expose and ridicule the socialist realism presentation of its characters in terms of their anketnye dannye, in terms of black and white, in terms of political standing.

In the same "Večnaja komandirovka" Ira Kraminova's youth is described as follows:

> В этом месте читателю предлагается открыть любую книгу, посвященную студенческой жизни и поступлению в институты. В каждой из них очень подробно описано:
>
> 1) как осветило солнце ласковым сентябрьским утром;
> 2) как троллейбус шел по людным праздничным улицам Москвы;
> 3) как нарядные, взволнованные девушки и смущенно улыбающиеся юноши с душевным трепетом переступают стены вузов, в котором...
> 4) как встречались взгляды нашей героини с высоким черноволосым парнем, трудовые мозоли...
> 5) как стиляга Эдик...[2]

Here not only is the socialist realism style ridiculed, but so are its standard cliches, which remained in the works of the late 1950s and early 1960s.

Some works seriously questioned the validity of the image of the so-called positive hero. The symbolic meaning of A. Bitov's "Putešestvie k drugu detstva" is an examination of a positive hero and an attempt to

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[1] V. Aksenov, "Kollegi," Zal', čto vas ne bylo s nami, 5.

[2] A. Gladilin, Večnaja komandirovka, 54-55.

see the real nature of this phenomenon. At the very beginning of the povest', the editor asks the main 1st person character to write something which would contain a positive hero; their conversation, in part goes as follows:

> ..."Неужели вас не волнует положительный герой и его проблема?" - "У меня все положительные... - скучно говорю я. - На отрицательных у меня сил не хватает". - "Да нет, - говорят мне, - я про других положительных говорю. Герои, маяки... Неужели вас и это не трогает?" - "Не видел, - говорю, - не знаю... Только героизм, по-моему, не черта, а проявление, в обстоятельствах... А так все люди обыкновенные". - "Вот, вот, - говорят мне, - значит, вы согласны?"
>
> - Вы страшный человек, - говорю я почти с восхищением.
>
> - Нет, что вы. Совсем нет. Так надумали?
>
> -Есть! -вдруг кричу я с радостью и отчаянием. - Есть один! Как же я забыл... Знаю одного, хорошо знаю. С детства. Вот уж положительный, вот уж герой. В вулканы лазает. Каждый год себе что-нибудь ломает: руку, ногу, шею. И никто его, заметьте, не гонит - сам лезет, совершенно бескорыстно, в самый кратер. Не человек - символ.
>
> - А вы говорили... - И мне улыбаются виноватой улыбкой.
>
> И я уже лечу. Как ты там поживаешь, мой положительный герой? Надо же, куда тебя занесло. Послушай,а правда, что ты в эти вулканы лазаешь? Все-таки я очень тебе рад. Сто лет не виделись. И когда бы еще свиделись? И вот вдруг, ни с того ни с сего... О тебе уже столько писали. Теперь мой черед... Напишу я о тебе, дорогой мой положительный, вещь легкую такую, пузырчатую, словно в тонкий стакан нарзану налили...[1]

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[1] A. Bitov, "Putešestvie k drugu detstva," Molodoj Leningrad, 1966, 127.

The rest of the povest' consists of his long journey to see his hero-friend and of his thoughts and reminiscences about his childhood friend. The portrait of the positive hero Genrix is presented by means of these recollections. It turns out that Genrix is a paragon of all kinds of virtues. Genrix's life is one chain of heroic deeds and achievements, and some of the chapters are entitled "Pervyj podvig Genrixa,""Vtoroj podvig Genrixa," etc. When he was 7, he climbed up a pipe to the 6th floor to save his favourite things during the fire. At 10 he beat all the local boys by lifting a heavy pice of metal 1001 times, even though he was not very strong. As a teenager, he jumped off a high cliff in the Crimea. He becomes a famous and daring explorer and specialist on volcanoes and makes numerous heroic and near impossible assents on various dangerous volcanoes. As the 1st person main character recollects his great friend, he also remembers, from time to time, his very ordinary childhood and life. All through the long journey, he keeps thinking about what heroism really is, what victory is, and about what life is all about. Although the 1st person character loves and admires his famous friend, he begins to wonder what the driving force behind his endless chain of heroic feats was.

> ...Генрих взрослел и старел, а механизм его оставался всегда тем же, что и при поднятии лома: доказать другим, доказать себе, на что он способен. И даже тогда, когда он давным-давно уже доказал другим и конкурентов у него не было и быть не могло, он испытывал постоянную потребность доказывать уже только себе, почти абстрактно, так сказать, из любви к искусству... И начинает теперь мерещиться, что сам он неуверен в себе и слаб, иначе зачем же доказывать свою силу столь непрерывно и бесконечно?[1]

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[1] A. Bitov, "Puteshestvie k drugu detstva," Molodoj Leningrad, 1966, 138.

Further the 1st person character begins to wonder what the meaning of heroism is, and puts forward his own ideas which implicitly question Genrix's life:

> Время выдвигает свое слово. И слово это - ПОСТУПОК. Способность к поступку - основной признак мужчины. Все остальное можно считать вторичными половыми признаками, почти как окраску петуха или фазана. Поступок требуется от тебя каждый день, но много ли поступков ты совершил в своей жизни? А подвиг... Они, конечно, были, есть и будут в наше удивительное время. Но вот ведь даже возникают непонятные дискуссии: "В жизни есть место подвигам? В жизни нет места подвигам?" Бессмысленно ведь спросить: "В жизни есть место поступкам?"
>
> Поступок - форма воплощения человека. Он неприхотлив на вид и исключительно труден в исполнении. Неблагодарен в принципе. И подвиг я могу понять лишь как частный вид поступка, способный служить всеобщим примером.[1]

4.10 During the later stage of the development of gorodskaja molodaja malaja proza, in the late 1960s, the main characters began to have less and less common conceptual elements with the socialist realism type and with the main characters of the early stage, and in some cases all traces of similarity disappeared. This was an implicit rejection of socialist realism style.

The emphasis now was more and more on the inner development of the young people. The main characters were now usually embarked upon a slow and far from straightforward progress toward the first realizations

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[1] A. Bitov, "Putešestvie k drugu detstva," Molodoj Leningrad, 1966, 163. In the collection of Bitov's povesti Dačnaja mestnost' this povest' appeared with some textual changes and modifications. The following was added here:

of self-awareness and maturity, toward dissatisfaction with themselves, toward various insights about life and human values. More often than not, they had reached no all-embracing solution by the end of a work, but were left searching and developing.

For example, in Aksenov's "Katapul'ta" a young writer is confronted with two different attitudes to life--the defeatist and cynical one of his friend Skačkov and the daring and positive one of the pilots travelling on the same boat with them. This confrontation makes him take a good look at his own life.[1] In Aksenov's "Papa, složi!" a factory worker, former football star Sergej, has to look after his little daughter on a Sunday, and the events of that day make him see himself and his life in a new light.

Many of A. Bitov's works focus entirely on the growing pains, the emotional development, and the ways of thinking of the young main characters. They do not think or talk about their duty, society or work; their main concerns are their own personal lives, their development, loves, relationships and ideas. For example, in his povest' "Takoe dolgoe detstvo" the main character Kirill has been expelled from Leningrad university for some misdemeanor. Nevertheless, he goes with his fellow-students for summer practice work in the mines and eventually stays there. Later he gets drafted into the army. The main focus in the povest' is on Kirill's gradual transition from childhood to manhood, which is by no means completed by the end of the povest'. "Sad" closely follows 5 days in the life of a young student who is desperately in love with an older, separated woman; again the centre of attention is his

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[1] V. Aksenov, "Katapul'ta," Katapul'ta, 62-74.

feelings and thoughts.

Most of Bitov's main characters are immature, unsure of themselves, rather weak, and unable to think things out. Kirill from "Takoe dolgoe detstvo," Aleksej from "Sad," Lobyšev from "Penelopa" and the main character in "Ženy net doma" all suffer from a reluctance and perhaps an inability to think, from a habitual and almost automatic suppression of unpleasant and disturbing thoughts, and from blocking things out of their minds. With all their immaturity and weaknesses, they are very human and very interesting in comparison with the infallible perfections of the socialist realism style.

5. Narrative Modes of gorodskaja molodaja malaja proza

5.1 In the preceding section the main characters of gorodskaja molodaja malaja proza were analyzed in some detail; the aim of this section is to analyze what types of narrators and what narrative modes were selected, how these main characters were presented in the works, and what the relationship between these characters and the narrator was.

5.2 Narrative Mode 1 (narrative by the narrator in the 1st person) was never used in gorodskaja molodaja malaja proza; the external, internal, or lyrical narrators as defined in the section 4.14 of Chapter I are entirely foreign to this style.

Narrative Mode 2 (narrative by the narrator in the 3rd person) and Narrative Mode 3 (narrative by the 1st person character) were selected in gorodskaja molodaja malaja proza as the main modes. Both exhibit stylistic features quite unusual and innovative for that period of Soviet literature. These modes will be examined in detail here.

5.3 Although Narrative Mode 1 is conspicuously absent from the works of gorodskaja molodaja malaja proza, there are some very interesting occasional intrusions, or, more precisely, self-revelations, by the 1st person narrator in the works of Narrative Mode 2. Such self-revelations are almost totally unknown in the works of socialist realism style,[1] and form one of the distinctive features of the style of gorodskaja

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[1]One of the very rare instances of such intrusion in a work of the socialist realism style may be found in S. Babaevskij's Kavaler Zolotoj Zvezdy (Moscow: Sovetskij pisatel', 1952), 54, 80, where the narrator in the 1st person twice overtly intrudes into the 3rd person narrative with some asides about the reader's expectations and the narrator's intentions.

molodaja malaja proza.

The basic characteristic of the Narrative Mode 2 is the deletion of the 1st person pronoun forms in the DN (narrator's discourse), so that the narrative is 3rd person covert monologue. In some works, however, the narrator in the 1st person may occasionally and briefly 'intrude' into this covert monologue, or in other words, briefly reveal himself. In gorodskaja molodaja malaja proza such intrusions take several forms.

5.4 Some self-revelations of the narrator in the 1st person take the form of a more or less brief address or several separate addresses scattered throughout the work--some directed to the main character, some to the readers, some to himself. This narrative device is, of course, not new in literature,[1] but after the monotonous and straightforward 3rd person narratives, devoid of any experimentation, of the vast majority of the works in socialist realism style, it was conspicuously novel.

For example, A. Gladilin's povest' "Brigantina podnimaet parusa" is a predominantly 3rd person narrative shifting between the points of view of the several main characters. Chapter III, however, is entitled "Intimnyj razgovor avtora s geroem" and a large part of this chapter is the narrator's address in the 1st person to his main character Vovka Andrianov. Although entitled "razgovor," it is only the narrator's commentary on Vovka's character, his way of thinking, and the reasons for it; this commentary is directed at Vovka. It is really a dialogic monologue which presupposes a partner's reactions and responses. In

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[1]See, for example, the intrusions of the 1st person narrator in F. Dostoevskij's Besy or A. Čexov's "Dama s sobačkoj."

Chapter XV the narrator again addresses Vovka, this time rather briefly; at the end of Chapter XIII there is again a brief remark in the 1st person by the narrator.

These intrusions are part of the general operational strategy to convey the symbolic meaning of the povest'. The symbolic meaning of "Brigantina podnimaet parusa" is the portrait of a critical, slightly cynical, romantic, and basically good young man of the late 1950s. The povest' is ordered on the principle of a contrast: the contrast between the stereotyped things which journalists write about young people who volunteer to work at faraway construction sites and what these young people really are. The most obvious examples of this strategy are the contrast between the epigraph to the povest' (a standard eulogistic quotation from a newspaper) and the povest' itself; between the secondary character of a journalist who arrives at a construction site looking for an ideal hero for the stereotyped očerk he had to write and the narrator's way of presenting the main character. In one of his minor intrusions the narrator says about this journalist (and this particular intrusion is typographically separated from the body of the text by a line of dots on one side and three asterisks on the other and is bracketed--quite an elaborate typographical marking):

> (Черт бы побрал этого журналиста. Не мог взять кого-нибудь из шоферов, плотников, бетонщиков, штукатуров. Не разобрался, выбрал Андрианова, написал о нем очерк. И я, дурак, поверил этому очерку, схватился за Вовку - и вот до сих пор маюсь. У всех все в порядке. У Вовки одни неприятности, и неизвестно, когда они кончатся.)[1]

In this povest' the narrator reveals himself and addresses the

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[1]A. Gladilin, Brigantina podnimaet parusa, 97.

main character in order to explain to him (and thus to the readers) the reasons for the main character's initial critical and negative attitude to the life around him,[1] or, on another occasion, to encourage him when he works with enthusiasm and joy.[2] The narrator thus becomes something of a mentor to his character and mediator for the readers.

This narrative device is in general typical for Gladilin's style and may be found in a number of his works.[3] Gladilin, however, tends to demarcate these intrusions clearly either by headings such as "Primečanija avtora" or "Ot avtora," or by various typographical devices such as brackets, italics, asterisks. These demarcations in themselves stress the novelty of this narrative device and draw attention to it.

5.5 In other works these intrusions are not so clearly separated from the 3rd person narrative. For example, the narrator in V. Aksenov's short story "Asfal'tovye dorogi" and the narrator in his povest' "Kollegi" both briefly reveal themselves in the 1st person within a 3rd person narrative either to address the main characters with some advice or to make some comment about them to the readers.[4]

A very interesting and rather innovative self-revelation of this kind is found in A. Bitov's short story "Penelopa." In this work the

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[1]A. Gladilin, Brigantina podnimaet parusa, 25.

[2]Ibid., 115.

[3]See A. Gladilin, Iduščij vperedi (Moscow: Molodaja gvardija, 1962)--particularly the povest' "Dym v glaza," 2-143; and A. Gladilin, "Istorija odnoj kompanii," Junost', 9 (September 1965), 3-28, and 10 (October 1965), 8-41.

[4]V. Aksenov, "Asfal'tovye dorogi," Junost', 7 (July 1959), 62, 63; and V. Aksenov, "Kollegi," Žal, čto vas ne bylo s nami, 113, 159.

self-revelation is not only an aside to the readers but also a revelation of the consciousness of the narrator as narrator. The work is very interesting in this respect and deserves a closer look. The symbolic meaning of "Penelopa" is the beginnings of a spiritual odyssey of a young man of the 1960s toward self-discovery, self-awareness, and perhaps improvement.

On several occasions, within the 3rd person narrative of the work, the narrator reveals himself in the 1st person to emphasize his close scrutiny and investigation of his main character's thoughts and feelings, and to reveal his own control of the narrative. One of the main strategic ordering operations in this work is a fairly frequent alternation of the following three strands of the narrative, usually in the following order:

1) 3rd person narrator's description of the main character's actions or of events which are taking place;

2) 3rd person narrator's reproduction of the main character's varying reactions and thoughts in connection with these actions and events, as well as the main character's reactions and thoughts about his reactions and thoughts';

3) 3rd person narrator's commentary and analysis of this immediate flow of impressions, feelings, and thoughts, which pass the character's mind and also of the main character's own introspective reflections upon this immediate flow.

The narrative text is a complicated three-strand weave of thoughts, thoughts about thoughts, and of the analysis of the thoughts and of the thoughts about those thoughts. Here is a typical example:

I Он шел по Невскому, и совсем было хорошо. Было солнце. И воздух был редкостно прозрачен. Это был тот самый любимый осенний Невский, хотя в той части, по которой он шел, даже деревьев не было, - но Невский был осенний. / Так он шел и некоторое

II время еще думал о том, почему и как так получилось, что он дожил вот и испытывает разные такие чувства, как в коридоре, на лестнице и в закоулке. Но погода была не та, чтобы долго думать об этом. Он еще подумал, что странно, что такой уже возникает мотор этих ощущений, что о них и не думаешь, что они как бы во сне проходят, неприятные и свинские, и потом будто бы их и не было. / Он обо всем

III этом подумал, но как бы вскользь, так что его это нисколько не задело, и подумал-то так же: что потом и не вспомнишь, словно во сне, словно это когда-то давно-давно.[1]

It is in the third strand of this alternate ordering that the occasional and rather unusual intrusions of the narrator in the 1st person occur. For example, there are several very brief revelations of the following kind:

> Во всяком случае, и здесь я буду точен, перейдя Литейный, Лобышев уже ни о чем не думал...[2]
>
> Солнце клином входило в подворотню, и он как раз уже перешагивал линию раздела, а тело его уже было в тени, как услышал - и за это я могу поручиться, что услышал именно это, - он услышал, как за его спиной, за его левым, то есть правым плечом, кто-то сказал, чей-то голос сказал...[3]

These self-revelations ("i zdes' ja budu točen" and "i za eto ja mogu poručit'sja') are rare in the narrative text and draw attention to themselves and thus to the narrator's presence. Even more striking

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[1]A. Bitov, "Penelopa," Aptekarskij ostrov, (Leningrad: Sovetskij pisatel', 1968), 102-103.

[2]Ibid., 104.

[3]Ibid., 107-108.

is the narrator's self-revelation contained in "za ego levym, to est' pravym plečom." A similar device may perhaps be found in photography, where a photographer's shadow or reflection, or presence is deliberately made noticeable.

The significance of these self-revelations is clearly indicated in one of them, which has a particular structural significance as well. The work itself consists of three easily distinguished parts: introduction where the main character, Lobyšev, gets an unexpected afternoon-off and decides to see a movie; complication, where Lobyšev meets a girl and they go to the movie together; and a climax, where Lobyšev parts with the girl after the movie and stumbles upon a discovery about himself as a person. The story which begins and ends on the Nevskij prospekt has the circular structure of a traveller's story: departure from a place--journey with its experiences--return to the same place wiser for the experience. The movie which Lobyšev and the girl see, "Odyssey," suggests a parallel between Odysseus' journey and Lobyšev's spiritual journey toward a self-discovery. The self-revelation of the narrator, which has a particular structural significance in this work, divides the introduction (eleven fairly lengthy paragraphs) from the complication and reveals the narrator's awareness of the structure of the narrative and his concern with its symbolic meaning. Here is the paragraph in question:

> И вот он проходит в темную подворотню кинотеатра, и это чуть ли не первая фраза рассказа, который я собираюсь писать. И теперь наконец я начинаю с нее ради еще одной, единственной, которую я знаю и которая должна быть чуть ли не в самом конце. Так вот я приступаю к началу рассказа, и если мне до того уж не стыдно, то меня охватывает дрожь, потому что я приступаю.

> Он проходит и не думает ни о чем, потому что о саде он вроде бы и не думал, а о картине уже все передумал до этого. [1]

This key sentence, for the sake of which, as the narrator says, the whole work is written (thus drawing strong attention to it), occurs in the penultimate paragraph of the story, when Lobyšev discovers his own inability to think clearly and be honest with himself. Only then he suddenly realizes: "Ved' eto že ja delaju každyj den'!"[2] By means of this intrusion the narrator puts a strong emphasis on the symbolic meaning of his work, underlining it in a most unusual and striking way, revealing his own preoccupation with it.

5.6 Of course, the narrator's self-revelations discussed in previous sections are not very unusual in literature in general, but, as has already been said earlier, even they were quite new at that time, after the strictly uniform 3rd person narratives of socialist realism style.

Much more unusual were intrusions of the kind present in V. Aksenov's short stories "Na polputi k lune" and "Tovarišč Krasivyj Furažkin." In the examples discussed in the preceding sections, the basically 3rd person narrator with his occasional 1st person self-revelations remained outside the conceptual groupings and their semantic relations; he always remained an external observer and commentator.

Now in Aksenov's "Na polput. k lune" and "Tovarišč Krasivyj Furažkin," the narrator in the 1st person briefly intrudes into his own

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[1] A. Bitov, "Penelopa," Aptekarskij ostrov, 107.

[2] Ibid., p. 126.

3rd person narrative as one of the characters. In these cases he is both an external narrator in the 3rd person and an internal character in the 1st person and this allows him to have several sudden and sharp shifts from a position of full knowledge of the main character's mind and feelings to a position of total ignorance of them, reestablishing for himself the outside view of a complete stranger. In both works the narrator in the 1st person appears as an episodic character, a complete stranger: a traveller whom the main character Kirpičenko meets for a few minutes at the airport in "Na polputi k lune"; a passenger in the taxi driven by the main character Uncle Mitja in "Tovaryšč Krasivyj Furažkin."

In "Na polputi k lune" the incidents and experiences of Kirpičenko's annual vacation are presented almost entirely as he himself sees and experiences them, with occasional touches of irony added by the 3rd person narrator as, for example, in the incident with the foreign tourist on the plane.[1] In contrast, the narrator in the 1st person as a stranger at the airport allows the view of Kirpičenko from outside, thus giving an extra and unusual dimension to the character. This intrusion of the narrator in the 1st person as one of the episodic characters comes toward the very end of a consistent 3rd person narrative mostly from Kirpičenko's point of view. Here is the section of the text in question:

> В Москве начиналась весна. За шиворот ему падали капли с тех самых высоких и чистых водопадов. Он купил серый шарф в крупную чистую клетку.
> На случай встречи он приготовил для Тани подарок

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[1] V. Aksenov, "Na polputi k lune," Na polputi k lune, 160-161.

- парфюмерный набор "1 Мая" и отрез на платье.

Я встретил его в здании Хабаровского аэропорта. Он сидел в кресле, закинув нога на ногу и читал Станюковича. На ручке кресла висела авоська, полная апельсинов. На обложке книги под штурмовыми парусами летел клипер.

- Вы не моряк, - спросил он меня, оглядев мое кожаное пальто.

- Нет.

Я уставился на его удивительное внушающее опасение лицо, а он прочел еще несколько строк и снова спросил:

- Не жалеете, что не моряк?

- Конечно, досадно, - сказал я.

- Я тоже жалею, - усмехнулся он. - Друг у меня моряк. Вот прислал мне радиограмму с моря.

Он показал мне радиограмму.

- Ага, - сказал я, а он спросил, сходу перейдя на "ты":

- Сам-то с какого года?

- С тридцать второго, - ответил я.

Он весь просиял:

- Слушай, мы же с одного года!

Совпадение действительно было феноменальное, и я пожал его руку.

- Небось в Москве живешь, а? - спросил он.

- Угадал, - ответил я. - В Москве.

- Небось квартира, да? Жена, пацан, да? Прочие печки-лавочки?

- Угадал. Все так и есть.

- Пойдем, позавтракаем, а?

Я уж было пошел с ним, но тут об"явили посадку на мой самолет. Я летел в Петропавловск. Мы обменялись адресами, и я пошел на посадку. Я шел по аэродромному полю, сгибался под ветром и думал:

"Какой странный парень, какие удивительные совпадения".

А он в это время взглянул на часы, взял свою авоську и вышел. Он взял такси и поехал в город. Вместе с шофером они еле нашли эту горбатую деревенскую улицу, потому что он не помнил ее названия. домики на этой улице были похожи один на другой, во всех дворах брехали здоровенные псы, и он немного растерялся. Наконец он вспомнил тот домик. Он вышел из машины, повесил на штакетник авоську с апельсинами, замаскировал ее газетой, чтобы соседи или прохожие не сперли это сокровище, и вернулся к машине.[1]

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[1]V. Aksenov, "Na polputi k lune," Na polputi k lune, 167-168.

In "Tovarišč Krasivyj Furažkin" the narrator while speaking in the 1st person is simply one of the chance passengers in a taxi driven by the main character. As a passenger, he is entirely oblivious to the long chain of Uncle Mitja's thoughts and reminiscences which form the main bulk of this 3rd person narrative. The sharp shifts between a 3rd person narrative from Uncle Mitja's point of view to that of a 1st person narrative are brief and explicit. In "Na polputi k lune" the narrator is not shown from Kirpičenko's point of view, while in this work, on the contrary, the narrator is seen from the point of view of his own character--a most unusual technique. For example,

> "Да, - подумал сейчас дядя Митя, глядя на проходящую вдали тещу, - прямо и смех, и грех, и грецкий орех".
>
> Тут он увидел идущего к стоянке такси человека в заграничном плаще и с чемоданом в руке. Это был я.
>
> - Черный "ЗИЛ" вас устроит, товарищ? - спросил меня дядя Митя.
>
> - Вполне, - ответил я.
>
> - В Симферополь поедете?
>
> - Да.
>
> - Тогда позвольте ваш чемоданчик.
>
> Он схватился за ручку, я придержал, но он настоял и понес чемодан впереди.

Sometimes the narrator only briefly reveals himself, as if reminding the reader of his presence. For example:

> "Еще бы одного человечка бог послал", - страстно мечтал дядя Митя.
>
> И тут, как в сказке, добавился еще один, мордатый дядька в драповом пальто. Теперь дядя Митя был в полном порядке, на высшем уровне.
>
> - Вы мне первое местечко не уступите? - обратился последний пассажир к первому, то есть ко мне. - Уступите, пожалуйста, поскольку я туберкулезный инвалид. Вы не смотрите, что я такой здоровый.[2]

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[1]V. Aksenov, "Tovarišč Krasivyj Furažkin," Žal', čto vas ne bylo s nami, 296.

[2]Ibid., 297.

5.7 The above-described stylistic feature of intrusions/self-revelations in the 1st person by the narrator has several strategic purposes. First of all, it allows the creation of an unusual and effective combination of the internal and external viewpoints of the main characters, particularly in those cases where the narrator in the 1st person suddenly turns up as one of the minor characters. Secondly, it provides an interesting insight into the narrator as narrator. A. Bitov's "Penelopa," for example, not only presents the spiritual odyssey of a young man of the 1960s, but also expresses the preoccupation and concern of the narrator with his own narrative, particularly his preoccupation with exactness and explicitness in conveying the complicated and intricate thought processes of his main character. This device also establishes a very clear-cut distinction between the narrator and the main characters.

These 1st person narrative intrusions/self-revelations are the result of operations which draw attention to the narrative itself. Although the focus in a work is on the symbolic meaning and on the main character, there is at the same time a double focus, for there is a focus on the focusing itself.

5.8 First person narrative intrusions/self-revelations were only one of the stylistic features typical of Narrative Mode 2 of <u>gorodskaja molodaja malaja proza</u>.

In this Narrative Mode 2, the omniscient 3rd person narrator of socialist realism style, who in a monotonously uniform and monumental manner described everything the characters saw, felt, and did, had disappeared. The main operational strategy of this Narrative Mode 2 was to present everytning from the point of view of the main characters. The

strategy was to present their inner worlds and perceptions by means of their own monologues, dialogues, thoughts, and particularly their DIM and IIM. This 3rd person narrative was strongly oriented toward the self-expression of characters.

The wide use of DIM and IIM was another stylistic feature typical of Narrative Mode 2 of gorodskaja molodaja malaja proza. In many cases, DIM and IIM simply conveyed the main characters' feelings and emotions, as if reproducing what the characters might have said on the occasion, had they been thinking aloud. These DIM and IIM usually ranged from a brief sentence to half a page. They usually occurred at emotional moments and tended to be in the form of exclamations and questions. In some cases DIM merged into IIM and vice versa. Here is an example:

> Он ел, глядя перед собой в стену, но знал, что за спиной у него есть дверь, которая ведет в такую же обширную комнату, а там тоже дверь и опять комната, такая же пустая, как и две первые. Никогда он не думал, что ему будет неприятно из-за избытка жилплощади. Что он будет делать здесь один? Надежды на прибавление семейства никакой: Инна в Москве. Ха, приедет она сюда, как же! Из Москвы сюда? Из Москвы, где столько интересных ребят, артисты, художники, поэты, где будущим летом будет всемирный фестиваль. Нет, брат Зеленин, ищи-ка ты себе северную красавицу![1]

This kind of DIM and IIM was no different in lexical items, syntactic constructions, and, most significant, in its function in a narrative text, from the direct speech and thoughts of the same characters. The only difference was often that of punctuation and some pronouns and

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[1]V. Aksenov, "Kollegi," Žal', čto vas ne bylo s nami, 36.

verbal forms, which is evident from the fact that in some cases the punctuation in the first publication of a work was changed in subsequent publications. For example, the following section of the text of A. Bitov's "Takoe dolgoe detstvo" originally had the following punctuation:

direct speech

- Вороненко, Заремба, приготовиться.

IIM of the main character

Скорее бы вызвали... О, черт. Трясет, как собаку. Жди тут. Словно тебя в Италию отправляют. Была бы у него фамилия на "А"...

- Иванов А.А., Иванов А.Б., приготовиться.

IIM

Скорее бы... И спать.

- Иванов Ф.Ф., Игошин, приготовиться.

IIM

Наконец-то через Ивановых пролезли.

- Приготовиться...
- Приготовиться...
- Капитонов, Капустин, приготовиться...

DIM

Какой Капустин? Еще один Капустин? Глупость какая. Это же я Капустин.[1]

When the povest' came out in a book edition, the last two IIM and DIM of the main character in the above quotation were placed in quotation marks, which turned them into that character's thoughts.[2]

5.9 Altnough this particular way of using DIM and IIM was not particularly different from the one found in some works of socialist realism

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[1]A. Bitov,"Takoe dolgoe detstvo," Junost', 11 (November 1964), 39.

[2]A. Bitov, Takoe dolgoe detstvo (Leningrad: Sovetskij pisatel', 1965), 156.

style, its wide use was the distinguishing factor. In some works, however, DIM and IIM were used in a way that was new for that period of the development of Soviet prose. DIM and IIM were used to convey feelings, emotions, and the workings of the mind which lie deeper than thoughts and cannot be simply equated with them. They are used to convey what a character may not be able to express himself directly. For example, here is the initial characterization of the truckdriver Kirpičenko, the main character of V. Aksenov's short story "Na polputi k lune":

> - Может, вам кофе принести?
> - Можно.
> - По-восточному?
> - А?
> - Кофе по-восточному, - торжествующе пропела официантка и поплыла по проходу.
> "Ерунда, баба как баба", - успокаивал себя Кирпиченко, глядя ей вслед.
> "Ерунда, - думал он, морщась от головной боли, - осталось 50 минут. Сейчас об"явят посадку и знать тебя не знали в этом городе. Город тоже мне. Город-городок. Не Москва. Может, кому он и нравится, мне лично не то, чтобы очень. Ну его на фиг! Может, в другой раз он мне понравится".
> Вчера было сильно выпито. Не то, что бы уж прямо "в лоскуты", но крепко. Вчера, позавчера и третьего дня. Все - из-за этого гада Банина и его дражайшей сеструхи. Ну и раскололи они тебя на твои трудовые рубли! [1]

In this opening dialogue with a waitress at the airport cafe, Kirpičenko says only one word and one interrogative interjection, but they are quite economical and effective clues to his character. To the question of the waitress he does not answer with the customary "Da," or "Da, požalujsta," or "Da, spasibo," etc., but with a rather colloquial,

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[1] V. Aksenov, "Na polputi k lune," Na polputi k lune, 150.

slightly rude, and pretentious "Možno." Her next question, however, throws him off balance, he gives up all pretense and simply lets out: "A"?. She easily wins in this brief exchange: the narrator confirms her victory with the remark "toržestvujušče propela." Her easy victory over the provincial show-off bothers Kirpičenko and he thinks: "Erunda, baba kak baba . . .," and again the narrator confirms: "uspokaival sebja Kirpičenko."

The next paragraphs of the above quotation continue Kirpičenko's characterization and expand on the setting and situation. The first paragraph is the expression of Kirpičenko's thoughts; the second--his IIM, which in the last sentence merges into DIM in the form of an address to himself. This IIM continues the chain of thoughts expressed in the first paragraph, and there is no change in the lexical items or manner of expression. Such colloquial expressions as "ne to čtoby," "nu," etc. and constructions with the 2nd person singular, which occur in both his thoughts and in his IIM, indicate that both are Kirpičenko's inner reactions to the situation.

However, in this case the division of his inner reactions into two different formal expressions--his thoughts and IIM--significantly adds to Kirpičenko's characterization. Here IIM is not simply a slightly different way of expressing a character's thoughts. Kirpičenko's thoughts in the above example are a bravado, a kind of cheer-up speech to himself after the unpleasant incident in Xabarovsk. His thoughts express the sort of things he might have said aloud if anyone had been listening. His IIM, on the other hand, reveals the reason for this bravado, a reason of which he is aware, but which he could neither face openly nor admit to himself. This type of IIM cannot be simply taken as

the character's thoughts: it deals with a much deeper level of human emotions.

Although by no means a new device in literature, the appearance of this kind of IIM in the works of gorodskaja molodaja malaja proza stands in direct contrast to the descriptive narratives of the works of socialist realism, which dealt exclusively with the fully conscious levels of the minds of the characters.

5.10 Another stylistic feature of gorodskaja molodaja malaja proza, which, too, sets it in sharp contrast to socialist realism style, is the presence of another type of DIM and IIM, particularly of the latter. In this type, a character's flow of thoughts and emotions is presented in a way that is obviously beyond the verbal capacity of that character. In this case the narrator presents the deeper feelings and emotions of his characters by means of DIM and IIM, which differ considerably in lexical items and syntactic constructions from the speech of those characters. In other words, the narrator uses DIM and IIM to express what a character feels but cannot possibly express or consciously think. The point of view is that of the character, but the linguistic expression is that of the narrator.

For example, the same Kirpičenko in Aksenov's "Na polputi k lune" is as limited in his power of expression as any average young truckdriver from the Far North would be, especially the one that was brought up in an orphanage, left school after the seventh grade, and spent three years in one of the Saxalin prisons. All the instances of his direct speech and some of his IIM reveal both inarticulateness and limited expression.

His typical responses are: "Čego?", "Nu, če ty, če ty . . . ," "Končaj," "A nu-ka valis' otsjuda," "Spokojno," and so on.

However, his complex emotions after making love to Lariska in Xabarovsk or falling in love with Tanja are expressed in the work through his DIM and IIM where the narrator expresses what Kirpičenko cannot possibly verbalize himself. For example:

> Она закрутилась по комнате. Юбчонка ее плескалась вокруг ног. Кирпиченко снял пластинку и поставил "Рио-риту". Потом он шагнул к Лариске и схватил ее за плечи.
>
> Вот так всегда, когда пальцы скользят по твоей шее в темноте, кажется, что это пальцы луны, какая бы дешевка не лежала рядом, все равно после этого, когда пальцы трогают твою шею, - надо бы дать ей по рукам, - кажется, что это пальцы луны, а сама она высоко и сквозь замерзшее стекло похожа на расплывшийся желток, но этого не бывает никогда и не обманывай себя, будет ли это, тебе уже 29, и вся твоя неладная и ладная, вся твоя распрекрасная, жаркая, холодная жизнь, какая она ни на есть, когда пальчики на шее в темноте, кажется, что это... [1]

The long sentence which takes up the entire second paragraph of the above quote is Kirpičenko's IIM, expressed by the narrator. Its broken, somewhat irregular, repetititous syntax conveys Kirpičenko's state of mind and introduces the symbolism of the moon into the story.

In another example, the emotions of young Dimka Denisov, when he falls in love for the first time in his life, are expressed as follows:

> Димка сидел на пляже и смотрел в море. Он внимательно следил за одной точкой, еле видной в расплавленном блеске воды. Она двигалась в хаосе других точек, но он ни разу не потерял ее из виду, пока она не исчезла совсем. Он подумал:

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[1] V. Aksenov, "Na polputi k lune," Na polputi k lune, 153-154.

нырнула Галка, интересно, сколько продержится, где это она так хорошо научилась плавать? Он увидел: в бледно-зеленом, переливающемся свете скользит гибкое тело. Он почувствовал: Галя! Галя! Галя! Он почувствовал страх, когда Галя вышла из воды и направилась к нему с солнечной короной на голубой голове, со сверкающими плечами и темным лицом. На пляже вдруг всех точно ветром сдуло. Исчезли все семьи и отдыхающие одиночки, и кружки волейболистов, и мелкое жулье, и солидная шпана, и читающие, и курящие, подозрительные кабинки и спасательная станция, слоны и жирафы с детской площадки, и сами дети, касса, дирекция, буфет и пикет милиции, все окурки, яичная скорлупа и бумажные стаканчики, лежаки, мачта, скульптурная группа, велосипеды и кучки одежды. Все. Идет Галя. С короной на голубой голове. С темным лицом.

Афродита родилась из пены морской у острова Крит.

А Галя?

Неужели в роддоме Грауэрмана вблизи Арбата?

В сущности, Афродита - довольно толстая женщина, я видел в музее.

А Галя?

Галя стройна, как картинка Общесоюзного дома моделей.

Что бы я сделал сейчас, если бы был греком?

Древним, конечно, но юным и мощным, точно Геракл?

О Галя!

Я бы схватил ее здесь, на пустующем пляже.

На мотоцикле промчался бы с ней через Таллин и Тарту.

Снял бы глушитель, чтоб было похоже на гром колесницы.

Я бы унес ее в горы, в храм Афродиты.

Книгу любви мы прочли бы там от корки до корки.[1]

In such cases the narrator conveys the feelings, emotions, and the stream of consciousness of the main character by means of DIM and IIM, the language and expressiveness of which are beyond that character.

These DIM and IIM do not necessarily take the form of lengthy, complicated sentences or use extended imagery. They may take the form

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[1]V. Aksenov, Zvezdnyi bilet, 23.

of one word, or even the repetition of a word; in the following example, the repetition of a word "devuška" suggests Kirpičenko's feelings toward her:

> Заревели моторы. Бабка обмирала и втихомолку крестилась. Морячок усиленно ей подражал и косил глаза: смеется ли Кирпиченко? А тот выворачивал шею, глядя как девушка, девушка, девушка носит куда-то пальто и шинели. А потом она появилась с подносом и угостила всех конфетами, а может, не конфетами, а золотом, самородками, пилюлями для сердца.[1]

5.11 The narrator in Narrative Mode 2 was, so to speak, doing his best to let his characters speak for themselves and taking over only when the characters could not. This narrator was, especially in the earlier works, sympathetic and approving of his young characters. In his intrusions he often encouraged, supported, and helped them. As gorodskaja molodaja malaja proza developed, however, the attitude of this narrator gradually began to change from the complete support of his main characters to a more analytical and questioning attitude.

Some of the best examples of this analytical attitude of the narrator may be found in A. Bitov's works. Bitov's narrator is particularly interesting because this narrator directs his analytical attention not so much toward what his main characters think, but more toward the ways in which they think, or rather fail to think. His povest' "Sad," for example, is a close examination of several days in a

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[1] V. Aksenov, "Na polputi k lune," Novyj mir, 7 (July 1962), 91. In the text of "Na polputi k lune" in the collection Na polputi k lune this repetition of "devuška" is absent, unfortunately, as its absence impoverishes the work.

young man's life. This young character, Aleksej, is in love with a separated woman who is much older than he is and who seems to be using him. Because of his emotional involvement with her, he fails to do well in his examination and even steals some money certificates for her. The povest' consists almost entirely of Aleksej's IIM and thoughts. However, the narrator steps in from time to time and incisively analyzes Aleksej's inability to be honest with himself. For example:

> Так думать он ни в коем случае не мог, он бросил мысль на полдороге - дальше яма, пропасть, шагать туда не хотелось, так уже привычен был механизм этой мысли и механизм ее избегания, что и нельзя было уже говорить, что он так думал.[1]

5.12 This kind of Narrative Mode 2--mostly from the point of view of the main characters, with their DIM and IIM, with the occasional intrusions of the narrator in the 1st person--points to one of the main stylistic characteristics of the entire gorodskaja molodaja malaja proza: its whole narrative structure is oriented toward all forms of characters' discourse--direct, DIM, and IIM.

The above conclusion is extensively supported by the fact that Narrative Mode 3 (1st person narrative by one of the characters) was just as widely used as Narrative Mode 2.

Some of these works were in the form of a diary, as, for example, A. Aleksin's "Moj brat igraet na klarnete," or V. Banykin's "Andrej Snežkov učitsja žit'"; or in the form of a cycle of letters, as, for example, in V. Krakovskij's "Pis'ma Saši Bunia"; or in the form of the

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[1]A. Bitov, "Sad," Dačnaja mestnost', 141-142.

main character's notes, as, for example, in A. Kuznecov's "Prodolženie legendy."

In other works the main character was simply narrating the story in the 1st person. In all these works, no matter what the form, one of the initial operations was to delete linguistically, though not semantically, the 1st person narrator and to assign the 1st person narration to one of the main characters.

In the works of Narrative Mode 3 of gorodskaja molodaja malaja proza the 1st person character was always one of the main characters, never a passive witness or a minor character. This 1st person character directly revealed his own ideas, views, attitudes, actions, feelings, etc., as distinct from those of the narrator.

The deleted narrator's attitude to the 1st person character was usually the same as that of the narrator in the Narrative Mode 2, discussed in section 5.11 of this Chapter. In both modes the narrator's attitude and position are the same: slightly above that of the main character, i.e. the narrator is more knowledgeable, wiser, more insightful, and quite sympathetic and often analytical.

To detect the deleted narrator's semantic presence and attitude is not always easy in the works of this Narrative Mode. He is usually clearly noticeable in those sections of the narrative, where the vision and judgements of the main character are limited by that character's position in a certain situation and where the deleted narrator reveals his wider vision and knowledge by means of the very structure of the narrative.

For example, the symbolic meaning of V. Aksenov's short story "S utra do temnoty" is the young man's progress toward maturity. In

this work the young man who is the 1st person main character begins to turn from a bored post-graduate student into a devoted medical research scholar who understands the significance of hard and sometimes dull laboratory research. The first indications of this change are not immediately noticed by the 1st person character himself, but the deleted narrator draws attention to them. For example, when the 1st person character first learns that his girl-friend's father has inoperable cancer, he comes out into the corridor, where the unsuspecting Lena and her father are waiting:

> Толпа врачей с грохотом приподнимается со стульев. Я первым выскакиваю в коридор. Что-то в нем изменилось. Вероятно, это лица больных, уставившихся на меня.
> А отец Лены спокойно читает еженедельный иллюстрированный журнал "Огонек". Торчит его сухое колено, обтянутое хорошей серой тканью, и покачивается великолепный черный ботинок.
> Лена беседует с какой-то женщиной.
> Все это в высшей степени странно.
> Я подхожу и слышу голос Лены:
> - И вы совершенно выздоровели? - спрашивает она женщину.
> - Да, совершенно, - отвечает та.[1]

Later, on the street, as he parts with Lena and her father, the following paragraph occurs right in the middle of the parting scene:

> На улице продолжается солнечный ветреный день. На углу торгуют мороженым. Публика толпится возле автоматов с газированной водой. Тяжелый грузовик с прицепом везет бетонные плиты. Милиционер в голубой рубашке бегом пересекает улицу. Проходят туристы с непомерно огромными рюкзаками. Всюду на лотках масса клубники. Темно-красные горы клубники. Роскошные бомбочки с зелеными хвостиками и мятые ягоды. Лужицы красного сока. Черные пальцы продавщиц. Афиша летнего мюзик-холла. Парень прошел в по-

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[1] V. Aksenov, "S utra do temnoty," Katapul'ta, 11.

трясающей рубашке. Дзинь-дзинь - падают монетки. Кто-то целуется. Раскрытый в хохоте рот за стеклом телефона.[1]

In both these examples the 1st person character is simply made to narrate his immediate reactions and perceptions, to narrate only what he sees and feels, not yet fully realizing the significance of this new vision and awareness, of this sudden feeling of estrangement from ordinary everyday reality, of this keen perception of the fullness and appreciation of human life, when confronted with the vision of imminent death. The above examples show how the narrator brings this out without the 1st person character's awareness and reveal his own organizing force and semantic presence.

Another example of the semantic presence of the linguistically deleted narrator in Narrative Mode 3 is the device of sharp juxtaposftions of the world of adults and the world of children and of the games adults play and the games children play in Aksenov's short story "Ryžij s togo dvora." In this work, the 1st person character is only partially aware of the superficiality, emptiness, hypocracy, and artificiality of the adult world of which he has now become a part. The contrast between the adult world and the world of children is strongly suggested by the deleted narrator through the operation of the constant shifts between the scene in a restaurant and the memories of childhood. Some of these shifts take the form of alternating sections, while others occur within one paragraph, or even within one sentence. Here are some examples:

Он отодрал от внутренней стенки две доски и окунул их в очко.

- Открывай дверь! - заорал он. - Открывай дверь, и пусть увидят, что отсюда выйдут мужчины, а не маменькины сынки!

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[1]V. Aksenov, "S utra do temnoty," Katapul'ta, 12-13.

(I)

Я распахнул дверь, и мы вышли, держа перед собой, словно лопаты, доски.

Мы прошли наискосок через весь двор, даже не глядя на своих противников, глядя куда-то в лазурные небеса, в малахитовые небеса, в морские лучезарные небеса, обещающие большую жизнь и Полинезию, и глядя еще иногда через плечо, на окно третьего этажа, в которое выставилась голубая и надутая Аська.

Остаток дня мы прохохотали за печкой, как домовые...

(II) С антресолей зал напоминал закипающий суп, иногда гороховый, иногда лапшу. Это с первого взгляда, а потом уже различались распластанные чикен-табака, оттетки икры, знакомые лысины, залысины, пролысины, вицелысины, контрлысины, проборы левые, проборы правые, проректоры и ректоры, спортсмены, девицы, англосаксонская семейка за моим столом и блаженствующий переводчик.

Я постоял немного на балкончике, с которого мне всегда хотелось спрыгнуть, и стал спускаться.

(III) ...пока не вернулась с вечерней смены тетя, а после, сбежав во двор, кружили в темноте между липами, как летучие мыши, вернее, как гордые альбатросы Атлантики, а после, взобравшись по водосточной трубе и пройдя по карнизу, по бомбрамее, бросили Аське в форточку записку. И я, глупец, чувствовал, что это ночь нашей победы и тайны, и, переполненный восторгом, уже не отделял себя от Рыжего, да и сейчас я, глупец, вспоминаю эту ночь с прохладным шелестящим ветром, с гаснущими и разгорающимися звездами, как свою собственную ночь.

На следующий день я никак не мог доискаться Рыжего, пока не понял, что он в овраге на Подлужной.[1]

The sections numbered here I and III are one continuous stream

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[1]V. Aksenov, "Ryžij s togo dvora," Žal', čto vas ne bylo s nami, 330-331.

of childhood memories by the 1st person main character. His sudden and brief return to the reality of the restaurant in which he is sitting occurs in the middle of the sentence which further emphasizes the abruptness and suddenness of the shift. This shift, as all other shifts in this work, puts the two worlds in sharp contrast and reveals the controlling and organizing force of the narrator.

In the following example the war cry of the childhood fight is inserted in the middle of the polite conversation of the adults in the restaurant. Again, the deleted narrator underlines the main message and controls the narrative of his 1st person main character.

> Рыжий поднял какую-то палку, а мне сунул кусок кирпича.
> - Мы спина к спине у мачты, против тысячи вдвоем! - бешено крикнул он мне в лицо.
> Нас окружили, и мы оборонялись, крутя над головами...
>
> - ...А... интрадьюс ту ю май бест френд... присядем, пожалуй, здесь. Уот ду ю уонт?
> - Плиз, плиз, плиз, плиз, плиз, силь ву пле.
> - ...Кирпич и палку, кирпич и палку, кирпич и палку, черт возьми!
> - ...Кавиар зернистый, паюсный и прочий, чикен-табака, водка?
> Последовала серия контактов под общим названием "всемирно известная рашен стронг водка"; взаимопонимающие улыбки, подмигивания, афоризмы, пока с коротким хлюпаньем предмет обсуждения не был пропущен внутрь, ол де бест.
> - Скажите, правда ли, что в озере Лох-Несс живет небезызвестный плезиозавр?
> - Гур-р-р, чикен-табака, - но в то же время внимательные уши - к переводчику.
> - Йес, ит ливз...
> Тут ух переводчик, май бест френд - выставив ушки - весь внимание, прошелся по косточкам, хр-р-р-р-р-р, кх-кх-пфу...
> - Экскьюз ми, переведи, пожалуйста: я

должен покинуть вас на несколько пустяковых минут.

В туалете возле бачка была нацарапана шутка: "Баранкин, молчи. 68 отделение милиции". Я знал автора шутки, но не стал думать о нем. Я плотно прикрыл дверь и прислонился к стене.

- ...Кирпич и палку. - Борька, Славка, Сережка и братья Яковлевы, умело, но осторожно фехтуя, брали нас в кольцо.[1]

5.13 Another stylistic feature of gorodskaja molodaja malaja proza is the ordering of some works by means of an inclusion of large blocks of one Narrative Mode within another, particularly, large blocks of Narrative Mode 3 within Narrative Mode 2, sometimes to the extent of almost overshadowing the latter. Sometimes, within Narrative Mode 2 there were several 1st person main characters. Some typical examples of this ordering operation are V. Aksenov's Zvezdnyj bilet and "Apel'siny iz Marokko," A. Gladilin's Istorija odnoj kompanii and "Pervyj den' novogo goda," S. Laskin's "Bol' drugix," and many others.

The narrative text of Aksenov's Zvezdnyj bilet, for example, is ordered in the following way: part I is the 1st person narrative of the elder brother Viktor Denisov; part II is a 3rd person narrative mainly from the point of view of the younger brother Dimka Denisov and occasionally from the points of view of his friends; part III is again Viktor's 1st person narrative; and part IV is Dimka's 1st person narrative. A similar ordering occurs in Aksenov's "Apel'siny iz Marokko," which consists of 18 numbered sections, only one of which--the 17th--is a 3rd person

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[1] V. Aksenov, "Ryžij s togo dvora," Žal', čto vas ne bylo s nami, 328-329.

narrative. All the rest alternate between the 1st person narratives of 5 main characters: chapters 1, 7, 15, 18 are 1st person narratives by Viktor Koltyga; chapters 2, 6, 10, 16 are 1st person narratives by Nikolaj Kolčanov; chapters 3, 9, 12--by German Kovalev; chapters 4, 8, 14--by Ljudmila Kravčenko; and chapters 5, 11, 13--by Koren' Kostjukovskij.

5.14 In the decade or so of its existence and development, gorodskaja molodaja malaja proza began by presenting, figuratively speaking, colourful snapshots of rather self-conscious, daring, eager and somewhat confused young men in the process of searching and growing-up. It ended with very detailed close-ups which strove to expose not only the thoughts and feelings of these characters, but also to suggest, in varying degrees of explicitness, the presence of the camera and a consciousness of that presence.

CHAPTER IV

THE STYLE OF DEREVENSKAJA MOLODAJA MALAJA PROZA

1. Introduction

1.1 Derevenskaja molodaja malaja proza appeared in the early and mid-1960s, much later than gorodskaja molodaja malaja proza, and continued approximately until 1970 or the early 1970s.[1] Gorodskaja molodaja malaja proza was a literary phenomenon which sprang up immediately after the heyday of socialist realism (the first works of gorodskaja molodaja malaja proza date from 1956) and was a significant part of the general break away from the rigid tenets of socialist realism. Unlike it, derevenskaja molodaja malaja proza was preceded by several post-Stalin literary developments in the treatment of the theme of Russian peasant life. A brief discussion of these developments will help in an understanding of some aspects of derevenskaja molodaja malaja proza.

1.2 The so-called kolxoznye romany of 1946-1953 were the typical representatives of socialist realism style, the only distinction being that the action took place not in a factory or at a construction site, but in a kolxoz and the main character dealt with kolxoz problems. In

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[1]For a list of the main works of the derevenskaja molodaja malaja proza see bibliography for the Chapter IV.

other words, the conceptual elements dealing with tne locality and background were different, but all the major features of socialist realism style, as discussed in Chapter II, were the same. Russian peasant life was only a backdrop to the expression of the symbolic meaning of the triumphant march toward Communism.

From 1952 to the early 1960s, however, the theme of Russian peasant life was treated mainly in the so-called derevenskie očerki and očerkovye povesti. Typical examples are V. Ovečkin's "Rajonnye budni," "V odnom kolxoze," "V tom že rajone," "Trudnaja vesna,"[1] G. Troepol'skij's "Iz zapisok agronoma," "Odin den',"[2] V. Tendrjakov's "Nenast'e," "Padenie Ivana Čuprova,"[3] E. Doroš's "Dva dnja v Rajgorode,"[4] and many others.

One of the immediately observable features of these works is their genre. The same phenomenon took place in this early derevenskaja proza as in its contemporary, gorodskaja molodaja malaja proza: a genre shift.

These works were not strictly očerki; they can perhaps be best described as a hybrid between očerki and malaja proza, that is, short

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[1]V. Ovečkin, "Rajonnye budni," Novyj mir, 9 (September 1952), 204-221; "V odnom kolxoze," Novyj mir, 12 (December 1952), 187-209; "V tom že rajone," Novyj mir, 3 (March 1954), 8-49; "Trudnaja vesna," Novyj mir, 3 (March 1956), 30-78, and 5 (May 1956), 37-68, and 9 (September 1956), 121-178.

[2]G. Troepol'skij, "Iz zapisok agronoma," Novyj mir, 3 (March 1953), 78-112, and 8 (August 1953), 52-99; "Odin den'," Novyj mir, 1 (January 1954), 99-122.

[3]V. Tendrjakov, "Nenast'e," Novyj mir, 2 (February 1954) 66-85; "Padenie Ivana Čuprova," Novyj mir, 11 (November 1953), 104-134.

[4]E. Doroš, "Dva dnja v Rajgorode," Novyj mir, 7 (July 1958), 3-27.

stories and povesti. Like očerki, these works gave a factually truthful account of some social situation or event; like short stories and povesti, these works presented these situations and events through a fictionalized account. This hybrid nature made them too topical, too closely tied to specific events and problems in the Russian kolxoz economy of that time to have an enduring human interest and meaning. At the same time, their partial freedom from so-called lakirovka dejstvitel'nosti in the treatment of the Russian peasant theme prepared, to a considerable extent, the ground for the derevenskaja proza of the 1960s in general and derevenskaja molodaja malaja proza in particular.

Another literary development, which, together with derevenskij očerk, was one of the predecessors of derevenskaja molodaja malaja proza, was the emergence, in the late 1950s, of what Soviet critics called liričeskaja proza. Many works of this liričeskaja proza dealt with the Russian peasant countryside and peasant life; some typical examples are V. Solouxin's "Vladimirskie proselki" and "Kaplja rosy,"[1] Ju. Kuranov's "Leto na Severe,"[2] and others. These works, too, display a certain hybrid nature, as a combination of travel notes, lyrical diary, and socio-economic observations and ideas.

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[1]V. Solouxin, "Vladimirskie proselki," Novyj mir, 9 (September 1957), 82-141, and 10 (October 1957), 75-134; "Kaplja rosy," Znamja, 1 (January 1960), 54-106, and 2 (February 1960), 3-76.

[2]Ju. Kuranov, "Leto na Severe," Novyj mir, 7 (July 1959), 137-150.

2. Genres of derevenskaja molodaja malaja proza

2.1 Derevenskaja molodaja proza of the 1960s, like gorodskaja, was malaja: short stories and povesti. This orientation towards short forms was also combined with some genre experimentation.

This experimentation was in several directions. One was oriented towards the so-called liričeskaja proza mentioned in the preceding section, where some works were written in tne form of an intensely lyrical monologue, overt or covert, without any plot or action, but closely following the narrator's movements, thoughts, impressions, deliberations, and descriptions--largely about the Russian countryside and life. Typical examples are V. Belov's "Na rodine,"[1] V. Lixonosov's "Kogda-nibud'," "Ljublju tebja svetlo" and "Osen' v Tamani,"[2] V. Cybin's "Kapeli,"[3] M. Roščin's "Dvadcat' četyre dnja v raju,"[4] and others. In contrast, the early liričeskaja proza of Solouxin, Doroš and others combined the lyrical narrative with some socio-economic examinations of the problems of the Russian peasantry. Later the derevenskaja molodaja malaja proza which leaned toward liričeskaja proza focused entirely on the expression of feelings towards the Russian countryside.

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[1]V. Belov, "Na rodine," Plotnickie rasskazy (Arxangel'sk: Severo-zapadnoe knižnoe izdatel'stvo, 1968), 125-127.

[2]V. Lixonosov, "Kogda-nibud'," Golosa v tišine (Moscow: Molodaja gvardija, 1967), 307-324; "Ljublju tebja svetlo," Osen' v Tamani (Moscow: Sovremennik, 1972), 21-70; "Osen' v Tamani," Osen' v Tamani, 71-100.

[3]V. Cybin, "Kapeli," Kapeli (Moscow: Molodaja gvardija, 1972).

[4]M. Roščin, "Dvadcat' četyre dnja v raju," Moscow, 10 (October 1966), 116-139.

2.2 Another direction in genre experimentation was towards fragmentation and cyclization. This direction had some precedent in derevenskie očerki, which often formed cycles, as, for example, V. Ovečkin's Rajonnye budni[1] or E. Doroš's Derevenskij dnevnik.[2] It was also noticeable in some examinations of the peasant socio-economic problems of the 1960s written by older writers such as, for example, P. Rebrin's "Golovyrino, Golovyrino . . . ," subtitled social'nye etjudy, V. Fedorov's "Sumka, polnaja serdec" and M. Alekseev's "Xleb - imja suščestvitel'noe," both subtitled povest' v novellax.[3] These works were usually ordered as series of stories, all about the inhabitants, problems and socio-economic history of one village or one region. The subtitles themselves--social'nye etjudy, povest' v novellax, roman-očerk--emphasize the experimentation and the specificity of a genre.

In derevenskaja molodaja malaja proza there is a similar orientation toward fragmentation and cyclization, though the fragments and the cycles are much shorter than the above-mentioed works by the older writers. Here, too, in many cases the orientation toward experimentation was explicitly indicated in the subtitles. For example, many of V. Belov's works--"Na rodine," "V doroge," "Dialog," "Pis'mo," "Staryj

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[1]V. Ovečkin's očerki "Rajonnye budni" "V odnom kolxoze," "V tom že rajone," "Svoimi rukami" (first in Pravda, 27 August and 30 September 1954), and "Trudnaja vesna" formed the cycle Rajonnye budni.

[2]E. Doroš's works written in the 1960s, such as "Dva dnja v Rajgorode," "Dožd' popolam s solncem" (Novyj mir, 6, June 1964), 11-83, "Suxoe leto, 1960" (Novyj mir, 7 July 1961, 3-51), "Rajgorod v fevrale" (Novyj mir, 10, October 1962, 9-46), and several others from the cycle Derevenskij dnevnik.

[3]P. Rebrin, "Golovyrino, Golovyrino . . ." Naš sovremennik, 3 (March 1963), 25-90. V. Fedorov, "Sumka, polnaja serdec," Oktjabr', 10 (October 1961), M. Alekseev, "Xleb - imja suščestvitel'noe," Zvezda, 1 (January 1964), 9-177.

da malyj" and others--are subtitled slučajnye etjudy.[1] The word etjud in itself suggests a preliminary drawing, a sketch to be used later for a large canvas, and slučajnye etjudy reinforce the casualness, the occasional nature of the works. These etjudy are usually 2-3 pages long, and describe a brief incident, a conversation, a scene, an impression, glimpsed in the Russian countryside. Ju. Galkin's short work "Dlja vesti" is subtitled derevenskaja mozaika and is divided into small entitled sections.[2] M. Roščin's "Dvadcat' četyre dnja v raju" is subtitled liričeskij dnevnik.[3]

One of the interesting and illuminating examples of this tendency is V. Astaf'ev's Zatesi.[4] Astaf'ev uses the word zates' as a genre designation and explains it as follows:

> ..."затесь" не всегда рассказ в привычном жанре, а жанр особый, замета.[5]
>
> Поход начинается с песни. Дорога - с затесей. Так говорят в народе. Много лет пишу я эти затеси, то, что я видел когда-то, что запало в душу, оставило в ней зарубку. Не зарастают эти зарубки, не забываются. Ни рассказами, ни очерками, ни этюдами их не называю. Это свободные, не скованные временем действия, литературными условностями, рамками

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[1]V. Belov, Plotnickie rasskazy (Arxangel'sk: Severozapadnoe knižnoe izdatel'stvo, 1968), 125-158.

[2]Ju. Galkin, "Dlja vesti," Kto tam stučit? (Arxangel'sk: Severozapadnoe knižnoe izdatel'stvo, 1967), 166-176.

[3]M. Roščin, "Dvadcat' četyre dnja v raju," Moskva, 10 (October 1966), 116-139.

[4]V. Astaf'ev, Zatesi (Moscow: Sovetskij pisatel', 1972).

[5]As quoted in N. Strelkova, "Ot kornja xudožnika," Literaturnoe obozrenie, 11 (November 1974), 9-12.

жанра заметки памяти.[1]

In other works there was no such explicit indication of the experimental nature of the genre, but the works themselves exhibited a new orientation. For example, V. Astaf'ev's povest' "Poslednij poklon" is not a povest' in the traditional sense, but a cycle of short stories united by the 1st person narrator who recalls various separate incidents and events of his Siberian childhood. The stories in this povest' are placed in chronological order--from early childhood in the late 1930s, throughout and after the war. Some of these short stories have been published on their own as independent works.[2]

These cycles were oriented towards loose village chronicles, village histories which would include life stories of individual villagers, descriptions of various incidents in a village, the narrator's own impressions or statements, poetic descriptions of Russian countryside, and so on.

These genre experimentations allowed greater freedom and flexibility in the expression of the symbolic meaning of derevenskaja molodaja malaja proza.

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[1]V. Astaf'ev, "Zatesi," Literaturnaja Rossija, 11 (14 March 1969), 8.

[2]V. Astaf'ev, Poslednij poklon (Perm': Permskoe knižnoe izdatel'stvo, 1968). Short stories "Zor'kina pesnja," "Kon' s rozovoj grivoj," "Angel-xranitel'," "Fotografija, na kotoroj menja net" appeared in Kon' s rozovoj grivoj (Moscow: Detgiz, 1970). "Monax v novyx štanax" appeared in Molodaja gvardija, 3 (March 1966), 118-146.

3. The Symbolic Meaning of the derevenskaja molodaja malaja proza

3.1 The symbolic meaning of the works of derevenskaja molodaja malaja proza is that Russian villages are the precious and vitally important roots of Russia, and that their gradual disappearance is an irreversible and tragic phenomenon; that peasant-provincial Russia should be treasured, remembered and deeply loved, especially at the time, when an entire generation of the Russian peasant and provincial people is gradually disappearing, giving way to a new and different generation, taking with them their unique and very Russian way of life, their attitudes and traditions. Russian villages and Russian peasants are seen as the essence and the heart of Russia. This symbolic meaning is basically the expression of a nostalgic love for the Russian village, which is seen as the sum total of the Russian rural nature, Russian peasants, the peasant way of life and peasant values. These villages and their inhabitants are seen as "istoki vsego" in Russia, as "malaja rodina."[1]

This conceptual grouping of "malaja rodina"--of one's native village--is a typical stylistic feature of derevenskaja molodaja malaja proza and is most significant in relation to its symbolic meaning.[2]

3.2 In some works of derevenskaja molodaja malaja proza--particularly those of Narrative Mode 1 (see section 5 of this Chapter)--this symbolic

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[1] V. Belov, "Bobrišnyj ugor," Za tremja volokami (Moscow: Sovetskij pisatel', 1968), 339.

[2] The expression and the concept of "malaja rodina" caused a number of discussions in Soviet criticism, particularly on the pages of Molodaja gvardija. See, for example, V. Semenov, "O rodine 'maloj' i bol'šoj," Molodaja gvardija, 10 (October 1966), 288-300.

meaning is expressed directly in a number of key statements. In V. Belov's "Bobrišnyj ugor" this concept of malaja rodina is presented as follows:

> На наших глазах быстро, один за другим потухают очаги нашей деревенской родины - истоки всего, и многим людям приятно мочиться на священные угли. Время вымораживает нас из родных мест, а мы снова и снова возвращаемся к тем истокам, как бы не грешили знакомством с другими краями. Потому что жить без этой малой родины все равно что удить рыбу удочкой без крючка либо палить по уткам холостыми патронами. Ведь человек счастлив, пока у него есть родина. Что ж, покамест у нас есть Бобришный, есть родина...
>
> Нам нечего стыдиться писать это слово с маленькой буквы: ведь здесь, на Бобришном, и начинается для нас большая Родина, о которой говорят уже все подряд.[1]

In Belov's "Za tremja volokami" the feelings of the main character, the major on leave, are very much the same:

> Раньше майор не думал о чувстве родины. За постоянной суетой забот и дел ощущалось только ровно и постоянно то, что есть где-то маленькая Каравайка, и этого было достаточно. Теперь же майор остро и по-настоящему ощущал так несвойственное кадровым военным чувство дома. Он думал, что, по правде говоря, заботы, и труд, и все, что он делал, имело смысл постольку поскольку где-то была эта родимая маленькая деревня.[2]

On the whole, derevenskaja molodaja malaja proza was a lament for the gradual disappearance of peasant Russia.

In some works this symbolic meaning is expressed not explicitly, but through close examination of peasant life and peasant character. In

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[1] V. Belov, "Bobrišnyj ugor," Za tremja volokami, 339.

[2] V. Belov, "Za tremja volokami," Sel'skie povesti (Moscow: Molodaja gvardija, 1971), 81.

other works, this symbolic meaning is expressed through the nostalgic presentation of the Russian countryside and peasants. Sometimes this idealization and love of the Russian village is even combined with a negative attitude to city life.

This nostalgia and concern for the fate of Russian villages as villages and peasants as peasants sharply distinguishes derevenskaja molodaja malaja proza from the derevenskaja proza of the older generation, i.e., of such writers as F. Abramov, M. Žestev, V. Fedorov, M. Alekseev, and others, who largely dealt with the socio-economic problems of the Russian peasantry.

One of the most typical stylistic features of derevenskaja molodaja malaja proza, as will be shown in this Chapter, is its strong lyrical and poetic quality, which is very closely interrelated with its symbolic meaning of nostalgic love and longing for one's malaja rodina. It manifests itself, most immediately, even in the titles of the works: for example,--V. Astaf'ev's "Poslednij poklon," V. Rasputin's "Poslednij srok" and V. Lixonosov's "Na dolguju pamjat'," suggest the mood of parting.[1] The title of one of V. Lixonosov's povesti--"Ljublju tebja svetlo"--is a confession in itself.[2] Many of the titles of E. Nosov's works have a fairy-tale or song-like quality, thus establishing the mood of the work--"Za dolami, za lesami," "V čistom pole za proselkom," "Vo subbotu den'

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[1]V. Astaf'ev, Poslednij poklon (Perm': Permskoe knižnoe izdatel'stvo, 1968). V. Rasputin, "Poslednij srok," Naš sovremennik, 7 (July 1970), 3-53, and 8 (August 1970), 8-54. V. Lixonosov, "Na dolguju pamjat'," Čistye glaza (Moscow: Sovetskij pisatel', 1973), 316-422.

[2]V. Lixonosov, "Ljublju tebja svetlo," Čistye glaza, 440-485.

nenastnyj" and "I uplyvajut paroxody, i ostajutsja berega."[1]

[1]E. Noxov, Za dolami, za lesami (Moscow: Sovetskaja Rossija, 1967); Krasnoe vino pobedy (Moscow: Sovetskaja Rossija, 1971).

4. The Main Characters of derevenskaja molodaja malaja proza

4.1 Gorodskaja molodaja malaja proza had only one type of main character: a young city man. In the works of derevenskaja molodaja malaja proza there are two types of main characters: 1) Russian peasants and provincial people of various ages; 2) young city men, usually in their 20s or 30s, of peasant and provincial background, who from time to time visit their native villages or provincial poselki.

The distribution of these characters in the works was not rigid: in some works there was only one type, while in others both types appeared together. For example, only peasants were the main characters in Ju. Galkin's "Pivo na dorogu," E. Nosov's "V čistom pole za proselkom," V. Belov's "Gudjat provoda" and "Prežnie gody," and others.[1] City visitors were the only main characters in V. Lukaševič's "Zimnjaja dača," V. Belov's "Xolmy" and "Beskul'tur'e," V. Lixonosov's "Mareja" and "Ženskie slezy," and others.[2] Both peasants and visitors were the main characters, for example, in V. Belov's "Plotnickie rasskazy," V. Lixonosov's "Čaldonki" and "Na dolguju pamjat'," and others.[3]

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[1]Ju. Galkin, "Pivo na dorogu," Kto tam stučit?, 5-108. E. Nosov, "V čistom pole za proselkom," Krasnoe vino pobedy, 88-102. V. Belov, "Gudjat provoda," Rečnye izluki (Moscow: Molodaja gvardija, 1964), 127-133. V. Belov, "Prežnie gody," Znojnoe leto (Vologda: Vologodskoe knižnoe izdatel' stvo, 1963), 55-63.

[2]V. Lukaševič, "Zimnjaja dača," Naš sovremennik, 6 (June 1964), 53-55. V. Belov, "Xolmy," Plotnickie rasskazy (Arxangel'sk: Severo-zapadnoe knižnoe izdatel'stvo, 1968), 151-154 and "Beskul'tur'e," Ibid., 144-148. V. Lixonosov, "Mareja," Večera (Moscow: Sovestskaja Rossija, 1966), 53-64, and "Ženskie slezy," Ibid., 30-52.

[3]V. Belov, "Plotnickie rasskazy," Plotnickie rasskazy, 3-83. V. Lixonosov, "Čaldonki," Čistye glaza, 274-315. V. Lixonosov, "Na dolguju pamjat'," Čistye glaza, 316-422.

4.2 The Russian peasant and provincial people in the works of derevenskaja molodaja malaja proza are of various age groups, but the majority of these main characters are old or middle-aged. The focus is on the older generation of the Russian peasantry, on the parents and grandparents, who are seen as the personifications of peasant values and tradition, of the precious Russian heritage. These old peasant characters are presented as the guardians of the Russian peasant past. Their significance is accentuated by the fact that this peasant past is rapidly disappearing and the new generation does not follow in its footsteps. This idea is, for example, clearly expressed in the thoughts of the city-based grandson of an old peasant woman Arsen'evna in V. Lixonosov's povest' "Rodnye":

> Не было уже на свете ни матери, ни отца, не будет скоро и бабушки, и время постепенно сделает его хранителем и бывшего и нынешнего. "А ведь уходит целое поколение, - думал он, пристально оглядываясь на все уголки станции, воображал молодость матери и отца и в воображении стремясь отдалиться в замолкшую жизнь не затем, чтобы она повторилась навечно и наяву, чтобы самому прожить ее трудностями и обидами (их не минует ни одно время), - чтобы в минуты этого вещего сна понять и запомнить что-то очень, очень дорогое. - Уходит целое поколение, - повторил он. - Поколение русских крестьян. А я уж не такой... да, не такой, как они..."[1]

In many works these peasant characters are rather flat and stereotyped. There is an idyllic simplicity in their character structure: they are simple, kind, good and hard-working people, the salt of the earth. For example, the conceptual model of the main character in V.

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[1] V. Lixonosov, "Rodnye," Čistye glaza (Moscow: Molodaja gvardija, 1973), 272.

Belov's short story "Koni," the middle-aged shepherd Labutja, consists of only a few conceptual elements: his all-embracing kindness and meekness and his love for people and horses.[1] Or, the old grandfather and grandmother in V. Lixonosov's "Brjanskie" are a simple, kind, hard-working, almost fairy-tale like old couple.[2]

This idyllic simplicity is often combined with an idealization of the peasants. For example, in Roščin's "Dvadcat' četyre dnja v raju" the countryside and the simple life of a peasant bee-keeper and his family are compared by the 1st person narrator, a visitor from the city, to a paradise, and his wife says about them: "Ja ponjala, oni kak svjatye . . ."[3]

4.3 Some of the works of derevenskaja molodaja malaja proza are simple eulogies to peasant and provincial women--mostly mothers and grandmothers in relation to other characters. The conceptual elements of this conceptual grouping of a peasant-provincial woman are simple and uniform: a middle-aged, or more frequently, old woman, usually a war widow, whose entire life is one continuous act of love, devotion, patience, sacrifice, worry, hard work and suffering for the sake of her family, her children and other people.

Such is, for example, the grandmother in V. Astaf'ev's povest' "Poslednij poklon" who brings up her orphaned grandson. She says to him:

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[1] V. Belov, "Koni," Naš sovermennik, 6 (June 1964), 74-82.

[2] V. Lixonosov, "Brjanskie," Čistye glaza (Moscow: Molodaja gvardija, 1973), 423-428.

[3] M. Roščin, "Dvadcat' četyre dnja v raju," Moskva, 10 (October 1966), 139.

- Надсаженная я, батюшка, изработанная. Вся надсаженная. С малых лет в работе, в труде все. У тяти и у мамы я семáя была да своих десятину подняла... Это легко сказать. А вырастить?!

Но о жалостном она говорила лишь сначала, как бы для запева, а потом рассказывала о разных случаях из своей большой жизни. Выходило по ее рассказам так, что радостей в ее жизни было куда больше, чем невзгод. Она не забывала о них и умела замечать их в простой своей и нелегкой жизни. Дети родились - радость. Болели дети, но она их травками да кореньями спасала и не помер ни один - тоже радость. Обновка себе или детям - радость. Урожай на хлеб хороший - радость. Рыбалка была удачливой - радость. Руку однажды выставила себе на пашне, сама же и вправила. Страда как раз была, хлеб убирали, одной рукой жала, и косоручкой не сделалась - это ли не радость?[1]

The same is true of the old Arsen'evna in Lixonosov's "Rodnye":

Истоптались ее ноги, состарилось тело, высохли руки, и хочется уже лежать и лежать. К обеду еще расходится кое-как, а вечером трудно, даже вилку руки не держат и утром не разогнуться. Отходила свое...

...До глубоких лет не переставала она думать о детях своих. Маленькие были - опасалась болезней, подросли - явилась забота выводить их в люди, обзавелись семьями - того тяжелее: ладно ли живут, не передрались бы, не разошлись.[2]

These women accept their hard lives stoically and patiently:

Перед будничными заботами у них всегда святые обязанности. Тяжело? Невыносимо? Но какая бы беда ни напала, надо рано вставать, топить печь, отправляться в поле или на огород, высаживать и окучивать картошку, обстирывать самью, беречь деньги и выбиваться из трудностей без стонов. Ничего не дается даром, ничего не выплачешь слоха руки.[3]

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[1] V. Astaf'ev, "Poslednij poklon," Poslednij poklon, 67-68.

[2] V. Lixonosov, "Rodnye," Čistye glaza, 242.

[3] V. Lixonosov, "Toska-kručina," Čistye glaza, 220.

The selfless work and sacrifice of these women is described, for example, in V. Belov's povest' "Privyčnoe delo," where Katerina, a few days after giving birth to her ninth child, has to work on a farm; at the end of the povest' she dies from overwork.[1] Fiza Antonovna in V. Lixonosov's "Na dolguju pamjat'" has only one son, but all her thoughts and efforts are directed toward bringing him up and she never thinks of herself.[2] The same applies to such characters as old Lebedixa in Ju. Galkin's "Pivo na dorogu," old Anna in V. Rasputin's "Poslednij srok,"[3] and others. The title of one of V. Lixonosov's short stories--"Ženskie slezy"--may equally apply to many of these works.[4]

4.4 Peasant men were not as homogeneous a group of characters as peasant women. As has been said in section 4.2 of this Chapter, most of these characters consisted of a few stock conceptual elements. A few, however, exhibited a considerable degree of complexity, which escapes stereotyping, and shows that derevenskaja molodaja malaja proza began to move from an idealization of peasants to a more analytical presentation of a Russian peasant character.

Such characters are, for example, Sen'ka Gruzdev in V. Belov's "Pod izvoz"[5] and Ivan Afrikanovič Drynov in his povest' "Privyčnoe delo."[6]

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[1] V. Belov, "Privyčnoe delo," Sel'skie povesti (Moscow: Molodaja gvardija, 1971), 97-248.

[2] V. Lixonosov, "Na dolguju pamjat'," Čistye glaza, 316-422.

[3] Ju. Galkin, "Pivo na dorogu," Kto tam stučit?, 5-108. V. Rasputin, "Poslednij srok," Naš sovremennik, 7 (July 1970), 3-53, and 8 (August 1970), 8-54.

[4] V. Lixonosov, "Ženskie slezy," Čistye glaza, 19-28.

[5] V. Belov, "Pod izvoz," Za tremja volokami (Moscow: Sovetskij pisatel', 1968), 240-241. This short story first appeared in Novyj mir, 2 (February 1968), 123-132, under the title "Mazurik."

[6] V. Belov, "Privyčnoe delo," Sel'skie povesti (Moscow: Molodaja gvardija, 1971), 97-248.

Both fought in the Second World War and came back crippled, both have large families (Sen'ka has 5 children, and Ivan Afrikanovič 9), both work at the low-paying job of a kolxoz cart-driver because of their war injuries and both find it extremely difficult to support their families. Both are simple, kind, careless, submissively patient and meek.

To support his large family, Sen'ka steals everything he can; he even steals occasional pieces of equipment to help his kolxoz. Sen'ka's daring and cheerful character earned him his nickname of Mazurik.

The main trait of Ivan Afrikanovič's character is passive submission. He accepts everything in the hard, poor and inefficient life in his kolxoz and in his family as the usual thing, as "privyčnoe delo" of the title. He cannot look after his own material interests; his overworked wife earns three times more than he does and supports the family. He loves his wife and children, but is unable to take good care of them. On the contrary, his carelessness and his drinking often bring extra troubles to his long-suffering family. In the end of the povest' his wife dies from overwork, and some of his children have to be sent away to a state boarding school. Ivan Afrikanovič seems to be a born loser, and he meekly accepts his fate.

All the hardship, however, does not harden or embitter Ivan Afrikanovič. Throughout the povest' he remains kind, sensitive to nature, and tender. He has the time and sensitivity to pick up a frozen sparrow and warm it under his jacket. After Katerina's death, he gets lost in the forest, and while wandering there, he begins to think about

life and death and the meaning of his existence.[1]

This concern with the eternal questions of life and death, the meaning of life and the fate of a man's soul after death is typical of these peasant characters. Oleša Smolin from Belov's "Plotnickie rasskazy," for example, asks:

> Вот живет человек, живет, а потом шасть - и умер. Как это спрашивается, понимать? Ведь ежели вникнуть, так вроде чего-то и нехорошо выходит: был человек - а вдруг нету. Куда девался? Ну ладно, это самое тело иструхнет в земле: земля родила, земля и обратно взяла. С телом дело ясное. Ну, а душа-то? Ум-то этот, ну, то есть который я-то сам и есть, это-то куда девается? Был у меня этот самый ум, душа, что ли, ну то есть я сам. Не тело, а вот я сам, ум-то. Был и нет. Как так?[2]

These peasant characters are neither positive, nor negative. The fact that they do not easily fit any stereotype makes them an interesting stylistic development of derevenskaja molodaja malaja proza. Negative peasant characters are extremely rare; although one example is Oleša Smolin's neighbour, Kozonkov, a greedy and selfish man.

4.5 These peasant characters mark a complete departure from the main characters of the works of socialist realism style and the immediate post-1953 derevenskie očerki and očerkovye povesti. There, the main characters usually were people important in the socio-economic administration of a kolxoz: a kolxoz chairman, party leaders, brigadirs, agronomists, etc. In derevenskaja molodaja malaja proza such characters appeared very rarely and only as minor characters. The focus was on

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[1] V. Belov, "Privyčnoe delo," Sel'skie povesti, 240-241.

[2] V. Belov, "Plotnickie rasskazy," Sel'skie povesti, 319.

ordinary peasants, and their presentation ranged from nostalgic idealization and simplification to attempts at analytical presentation of a Russian peasant in all his complexity.

4.6 Russian peasants were one type of the main characters in derevenskaja molodaja malaja proza; young city visitors were another type. The model of the conceptual grouping of the latter is as follows:

AGE:	- middle 20s or 30s
SEX:	- usually male
BACKGROUND:	- peasant or provincial origins, childhood and adolescence
EDUCATION:	- institute or university in a city
EXPERIENCE:	- some experience in a chosen profession in a city
PARTY:	- none
PERSONALITY TRAITS:	- love, affinity, and nostalgia for one's native place and peasant relatives and peasants in general, - sensitive, emotional

Only in a few cases were the main characters of this type not born in a village, but on the far outskirts of a big provincial town, where life--as described in V. Lixonosov's "Na dolguju pamjat'"--is quite similar to that of a village.[1]

4.7 One of the basic conceptual elements in this main character was his departure and subsequent severance from village life. Some, as for example, Zorin in Belov's "Plotnickie rasskazy," left their villages gladly, vowing never to return to its hardships.[2]

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[1] V. Lixonosov, "Na dolguju pamjat'," Čistye glaza, 316-422.

[2] V. Belov, "Plotnickie rasskazy," Sel'skie povesti.

As they grow older, their native village and their peasant relatives become dearer and closer to them and their feelings about their own peasant roots and peasant Russia form the dominant conceptual element of these characters.

For example, 25-year old Mitja in Lixonosov's "Rodnye" has no intention of leaving Moscow and settling back home in a small Siberian poselok. However,

> Так же незаметно стал дорожить Митя всем, чему он обязан был своей жизнью, своими успехами и веселой молодостью. Стал дорожить он родными. Запоют ли по радио воронежские девчата - он вспомнит бабушку и крестную, и грустно станет, что нельзя выйти из комнаты и прийти к ним. Нет их рядом, не доедешь ни за день, ни за два. Упадет ли густой снег - он вспомнит сибирские бураны, неровную, в высоких сугробах дорогу к бабушке, и представит их в поздний час возле печки, и опять затоскует... На сердце навалилась тоска, хотелось кинуться в далекую деревню сейчас же, обняться и пожить вместе с ними.[1]

He even visits the village near Voronež, from which his grandparents moved to Siberia, where he was born and grew up:

> Поздно, поздно он заявился в деревню. Еще бы каких-нибудь пять лет назад поводили его по деревне старики. Их уже нет. А пять лет назад он был не таким чутким, он не искал бы следов, не сидел бы грустным у колодезя, не пошел бы раз и другой в поле, когда пошел он уже ради воспоминаний на будущее. Где, где они, те дорожки, где окна, где поляны, где лавочки? Где дедовское, материнское, отцовское?[2]

These young characters with their city-oriented professions and lives realize that they cannot and really do not want to settle in a

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[1] V. Lixonosov, "Rodnye," Čistye glaza, 270-271.

[2] Ibid., 271.

village and yet they feel strongly drawn to it. Gena Šuvaev, like many of them, feels torn between the desire to stay and the realization that it would be impossible:

> Можно остаться здесь на ночь, на день, на неделю, на месяц даже, но вытерпел бы я здесь годы? Наверно, нет. Наверно, растревожил бы меня город... Так что же я чуть не плачу, услышав, как скрипит колодезный ворот, что же я падаю на траву и дышу у земли прохладным воздухом, прижимаюсь всем телом?[1]

Their love and nostalgia for peasant Russia is, therefore, mixed with pity, regret and the sad recognition of their acquired inability to live in native villages permanently. The gradual disappearance of the peasant life in Russia intensifies their feelings of love and nostalgia.

These characters are presented only in their relation to peasant Russia; their city lives, their professions, their views on other subjects are usually not presented as they are irrelevant to the symbolic meaning.

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[1]V. Lixonosov, "Toska-kručina," Čistye glaza, 185.

5. Narrative Modes of derevenskaja molodaja malaja proza

5.1 In contrast to gorodskaja molodaja malaja proza, Narrative Mode 1 (a narrative by the narrator in the 1st person) has been extensively used in derevenskaja molodaja malaja proza. Typical examples are such works as V. Belov's "Na rodine," "Ne garyvali . . . " and "Bobrišnyj ugor," Ju. Galkin's "Dlja vesti," A. Makarov's "Nakanune proščanija," V. Lixonosov's "Brjanskie," "Kogda-nibud'," "Ljublju tebja svetlo" and "Osen' v Tamani," E. Nosov's "Za dolami, za lesami" and "Vo subbotu den' nenastnyj," M. Roščin's "Dvadcat' četyre dnja v raju," and others.[1]

These works usually have no definite plot of action and the 1st person narrator is a dominant conceptual grouping. As a grouping, he is very similar to tne young city-educated main characters of peasant-provincial background, examined in sections 4.6-4.7 of this Chapter. This 1st person narrator relates his own experiences, feelings and thoughts caused by a visit to a Russian countryside, sometimes combining them with a few memories of a peasant childhood. He emphasizes the significance of peasant Russia on his identity and his life, and laments the gradual disappearance of peasant Russia. He, too, vacillates between city and village:

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[1]V. Belov, "Na rodine," Rečnye izluki, 156-157; "Ne garyvali . . ." Plotnickie rasskazy, 155-158; "Bobrišnyj ugor," Za tremja volokami (Moscow: Sovetskij pisatel', 1968), 334-350. Ju. Galkin, "Dlja vesti," Kto tam stučit? 166-176. A. Makarov, "Nakanune proščanija," Novyj mir, 10 (October 1966), 121-124. V. Lixonosov, "Brjanskie," Čistye glaza, 429-439; "Kogda-nibud'," Ibid., 429-439; "Ljublju tebja svetlo," Ibid., 440-485;"Osen' v Tamani," Ibid., 486-521, M. Roščin, "Dvadcat' četyre dnja v raju," Moskva, 10 (October 1966), 116-139; E. Nosov, "Za dolami, za lesami," Novyj mir, 2 (February 1966), 84-96; "Vo subbotu den' nenastnyj," Krasnoe vino pobedy, 103-130.

> Уезжать мне всю жизнь в деревню, уезжать и возвращаться, уезжать и возвращаться! И уже никто не переменит во мне этого желания, никто не остановит.[1]

> Э-эх! Не вернуться мне домой навсегда. Такая моя доля. Как из чужой страны забреду на материнский порог, осмотрю углы и подивлюсь своей ужасной забывчивости в стороне. Сибирь, Сибирь. Родина, студеная чалдонская земля моя, зачем я покинул тебя?[2]

This introspective 1st person narrator of Narrative Mode 1 of derevenskaja molodaja malaja proza is structurally very similar to the so-called liričeskij geroj in poetry or lyrical prose.[3]

In V. Lixonosov's lyrical cycle (the short stories "Brjanskie" and "Kogda-nibud'" and povesti "Ljublju tebja svetlo" and "Osen' v Tamani") the 1st person narrator not only admires the peasant poet Sergej Esenin, whose native village Konstantinovo he visits on several occasions, but he even partially identifies with him. When he approaches, for the first time, at night, the street and the house where Esenin lived, he experiences a feeling of recognition and affinity.[4] This narrator speaks of verbal artistic expression as pesnja and wants to express himself in this poetic manner:

> Чего мне хотелось к ночи? Хотелось сложить хорошую песню и хотелось настоящих слов. Чтобы все вздрогнули и оглянулись на звук.[5]

He grieves over Esenin's and his own departure from their native villages

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[1] V. Lixonosov, "Brjanskie," Čistye glaza, 426.

[2] V. Lixonosov, "Ljublju tebja svetlo," Čistye glaza, 446.

[3] L.I. Timofeev, S. V. Turaev, Slovar' literaturovedčeskix terminov (Moscow: Prosveščenie, 1974), 175-177.

[4] V. Lixonosov, "Kogda-nibud'," Čistye glaza, 438-439.

[5] V. Lixonosov, "Ljublju tebja svetlo," Čistye glaza, 482.

to the heartless superficiality of a city.[1] Esenin to him is an example of a writer:

> А хочется, очень хочется быть откровенным. Столько накопилось всего за эти годы. Почти у каждого лежит в недрах заветное слово - радостное или печальное. Русскому характеру были не к лицу недомолвки. Когда я говорю все, я чувствую себя человеком. Я потому и люблю Есенина, что он не умел притворяться.[2]

5.2 The symbolic meaning of derevenskaja molodaja malaja proza, a deep love and nostalgia for peasant Russia, is expressed in the works of Narrative Mode 1 explicitly and directly by the narrator himself, as well as by means of a number of narrative strategies. These works in Narrative Mode 1 may be arranged on a scale between the following two poles:

1) a simple and comparatively short description of a visit to a village, combined with only a few paragraphs of lyrical and emotional digressions and thoughts, as, for example, Ju. Galkin's "Dlja vesti," V. Belov's "Ne garyvali . . ." and A. Makarov's "Nakanune proščanija";
2) a highly lyrical and usually rather lengthy description of such a visit, combined with quite extended expressions of feelings, thoughts, personal views, beliefs on a variety of subjects, as, for example, V. Belov's "Bobrišnyj ugor," V. Lixonosov's "Ljublju tebja svetlo," "Osen' v Tamani," and others.

For example, throughout V. Belov's "Bobrišnyj ugor" the 1st person narrator's description of his and his friend's restful week at his

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[1] V. Lixonosov, "Ljublju tebja svetlo," Čistye glaza, 469, 477-478, 479 and 446-447.

[2] Ibid., 445.

friend's place at Bobrišnyj hill alternates with his emotional addresses to this much admired older friend and his philosophising on a number of subjects dear to his heart. He discusses, for example, the meaning of such concepts as "rodina" and "malaja rodina", the beauty and curative peace of the Russian countryside and the gradual and inevitable disappearance of Russian villages and the peasant way of life.[1]

V. Lixonosov's lyrical cycle of short stories and povesti is one of the most introspective and emotional works in this Narrative Mode. The works are ordered as the 1st person narrator's recollections of his feelings and thoughts experienced during various trips to the countryside, intersperesed with expressions of his present feelings and thougnts. In "Brjanskie," for example, the narrator's recollections of his friendship with an old peasant couple are framed in the beginning by the description of a walk through the Russian countryside to bid farewell to them and in the end by the description of a farewell drink at their place. Both "Ljublju tebja svetlo" and "Osen' v Tamani" are autumnal recollections of summer travels in the Russian countryside.

What makes this cycle intensely lyrical is the narrator's obsession with memories and his desire to be able to remember everything. The cycle is dominated by his insistence on remembering, "každoe slovo stanovilos' vospominaniem."[2] One of the typical examples is:

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[1] V. Belov, "Bobrišnyj ugor," Za tremja volokami, 334-351.

[2] V. Lixonosov, "Ljublju tebja svetlo," Čistye glaza, 460.

> Всюду нас провожали, от сердца говорили прощальные слова, и я на всех глядел, всех слушал с растроганным чувством: оглянись! запомни! через минуту не будет.[1]

Since the narrator in Narrative Mode 1 recalls the travels, places, people, incidents and feelings that are most significant and precious to him, the narrative has a strong emotional and lyrical quality. For example, Lixonosov's "Kogda-nibud'" ends with a sentence which mid-way transforms into the words of a well-known Russian folk-song:

> И повторится ли для меня ночь ранней молодости - такая удивительная, благостная, почти песенная: ночка темная, ночка темная да ночь осенняя? [2]

5.7 Narrative Mode 2 (narrative by the narrator in the 3rd person) in the works of derevenskaja molodaja malaja proza was less uniform than was the case with the same mode in gorodskaja molodaja malaja proza.

In the latter there was only one type of main character and in the works of Narrative Mode 2 the narrative was predominantly from the main character's point of view. In derevenskaja molodaja malaja proza the main characters were of two significantly different types: young city men of peasant-provincial background, and peasants.

One of the main operations connected with these two types of main character was the allocation of a viewpoint. One stylistic feature of derevenskaja molodaja malaja proza in Narrative Mode 2 was that whenever a young man of peasant-provincial background was present in a work,

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[1] V. Lixonosov, "Osen' v Tamani," Čistye glaza, 488.

[2] V. Lixonosov, "Kogda-nibud'," Čistye glaza, 439.

the narrative point of view was either fully or partially allocated to him. In these works of Narrative Mode 2, whenever this type of main character was one of the conceptual groupings, the presentation of the Russian countryside, village life, and the peasants was coloured either totally or partially by his emotions and feelings, as, for example, in V. Belov's "Za tremja volokami," "Xolmy" and "Exo" and V. Lixonosov's "Čaldonki" and "Na dolguju pamjat'."[1]

Thus, the perception of the Russian village and its peasants through the loving and nostalgic eyes of a visitor is one of the main narrative strategies of Narrative Mode 2. This visitor, as has been pointed out in section 5.3 of this Chapter, is very close, as a conceptual grouping, to the narrator of Narrative Mode 1. In the works of some writers, for example Lixonosov, they are almost identical.[2]

5.8 In derevenskaja molodaja malaja proza Narrative Mode 2 may be broken down into three basic categories.

In some works of this type the point of view is entirely that of a visitor from a city. For example, V. Belov's povest' "Za tremja volokami" is narrated entirely from the point of view of an army major on his way to visit his native village after a long absence. It is a detailed chronological account of his long journey towards his native village. The closer he gets to the village, the sharper and closer the

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[1] V. Belov, "Za tremja volokami," Sel'skie povesti, 69-94. V. Belov, "Xolmy," Plotnickie rasskazy, 151-154. V. Belov, "Exo," Rečnye izluki, 139-147. V. Lixonosov, "Čaldonki," Čistye glaza, 274-315. V. Lixonosov, "Na dolguju pamjat," Čistye glaza, 316-422.

[2] See, for example, the narrator of V. Lixonosov's "Ljublju tebja svetlo" and Ženja Byval'cev in "Na dolguju pamjat'"; V. Lixonosov, "Ljudlju tebja svetlo," Čistye glaza, 440-485; and "Na dolguju pamjat'," Čistye glaza, 316-422.

focus is on his feelings of joy, expectation and nostalgia. The end of the povest', where the major sheds tears over the ruins of his empty and abandoned village, is similar to the ending of such lyrical works in Narrative Mode 1 as V. Belov's "Na rodine."[1]

In other works this visitor's point of view is not exclusive, but is used alternately with those of some peasants, as for example, in V. Lixonosov's "Rodnye." However, and this is another stylistic feature typical of Narrative Mode 2 of derevenskaja molodaja malaja proza, while the visitor's viewpoint includes, in fact focuses, on the peasants, the peasant's viewpoint always excludes visitors and is directed on purely peasant concerns and problems.

In Lixonosov's "Rodnye" the first three sections are narrated from the point of view of the old peasant woman Arsen'evna, her daughter Katja, her granddaughter and some other peasants in a small Siberian poselok. They are presented through their actions, thoughts, concerns, cares and worries and through their own perceptions of the life around them. The last section is narrated entirely from the viewpoint of their city-based grandson Mitja, who is on his way to visit them. This shift in viewpoint puts an emphasis on Mitja's thoughts and feelings about his peasant relatives and on their significance to him. Nothing is said about what and how they feel about him and about what the significance of his existence is to them.[2]

5.9 In those works of derevenskaja molodaja malaja proza which have

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[1] V. Belov, "Za tremja volokami," Sel'skie povesti, 69-94.

[2] V. Lixonosov, "Rodnye," Čistye glaza, 240-273.

no nostalgic visitor as one of the dominant conceptual groupings but only peasants, Narrative Mode 2 is usually ordered as an alternation of the narrative from the points of view of the main characters and that of the narrator in the 3rd person. This is the third of the three categories in Narrative Mode 2 of derevenskaja molodaja malaja proza.

Although narrating in the 3rd person, the narrator in these works is a kind of modern village-chronicler, who knows everything and everyone in the village and in fact knows as much as any villager about the village and its inhabitants. He seems to be a part of the village life he is narrating.

In some cases, the works themselves form a chronicle. For example, V. Belov's povest' "Derevnja Berdjajka" is the chronicle of one year in the life of a small village; his povest' "Privyčnoe delo" is the chronicle of a year in the life of one peasant family.[1] In both works the awareness of time is expressed through the change of seasons and concern with peasant work during specific seasons.

The narrator as a village chronicler uses many typically peasant words and expressions in his narrative; the direct speech and thoughts of the peasant characters are differentiated from the narrator's by partial reproduction of the peculiarities of peasant speech. The thoughts and feelings of the main peasant characters are conveyed by the traditional rendering of thoughts (i.e., by inverted comas) or occasionally by IIM.

In many cases the narrator's account of a peasant character's

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[1]V. Belov, "Derevnja Berdjajka," Rečnye izluki, 3-69.

[2]V. Belov, "Privyčnoe delo," Sel'skie povesti, 97-248.

feelings merges into IIM to such an extent that it is often difficult to delineate the two. For example:

> Иван Африканович всегда останавливал сам себя, когда думал об этой глубине; остановил и сейчас, взглянул на понятную землю. В километре- полутора стоял неподвижно лесок, просвеченный солнцем. Синий наст, синие тени. А лучше сказать, и нету теней, ни в кустиках, ни на снегу. Игольчатый писк синички сквознячком в уши, - где сидит, попрыгунья, не видно. А, вон охорашивается, на ветке. Тоже тепло чует. У речки, нестарый, глубоко по-ребячьи спит осинник. И, словно румянец на детских щеках, проступает сквозь сон прозрачная, еле заметная зелень коры. Несмелая еще зелень, зыбкая, будто дымок. Крупные, чистые заячьи горошины на чистом же белом снегу, и захочешь побрезговать, да не выйдет. Ничего нечистого нет и в заячьих катышках, как и в коричневых стручках ночевавших под снегом тетеревов.
>
> Ворона каркнула на высоком стожаре. Иван Африканович поглядел наверх: "Чего, дура, орешь? Орать нечего зря".[1]

5.10 Narrative Mode 3 (a narrative by a 1st person character) was not often used in derevenskaja molodaja malaja proza, a stylistic feature different from that of gorodskaja molodaja malaja proza, where the choice of this mode was frequent.

In the few cases where it is used there are two basically different types of Narrative Mode 3, depending, of course, on whether the educated visitor from the city or a peasant is the 1st person character. In such works as V. Belov's "Plotnickie rasskazy" or V. Lixonosov's "Toska-kručina," this 1st person character, as a conceptual grouping, is again very close to the 1st person narrator in the works of derevenskaja molodaja malaja proza of Narrative Mode 1. The narrative in such cases, as in Narrative Mode 1, has a strong lyrical

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[1] V. Belov, "Privyčnoe delo," Sel'skie povesti, 134.

and introspective quality.

When a peasant is the 1st person character, as, for example, in V. Belov's "Prosvetlenie" and "Buxtiny vologodskie," the narrative is then strongly oriented towards an imitation of peasant speech. In Belov's works in particular the peculiarities of a Vologda dialect are partially reproduced both in Narrative Mode 3 and in various monologues and dialogues of peasant characters in those works in Narrative Mode 2.

5.11 The typical stylistic feature of the derevenkaja molodaja malaja proza was the dominant narrator. The main focus was not only on the portrayal of city visitors and Russian peasants, but also on the narrator's attitude towards them. He fully identified with the city visitors, and the latter were often the vehicles for the expression of his feelings. His closeness to the peasant characters led to the portrayal of the peasants both from outside and inside. The narrator's attitude to other conceptual groupings was well expressed by the title of one of V. Lixonosov's povesti--"Ljublju tebja svetlo."

CONCLUSION

1.1 In the last decade or so a large number of articles have been published (some in the West and many in the Soviet Union) about molodaja malaja proza. Some of these articles and studies are listed in the bibliography. Most of them usually contain either an impressionistic evaluation, or an ideological and sociological analysis, or an examination of the authors of this prose, or a general survey of this literary phenomenon. Though often perceptive and informative, these articles remain outside the field of literary scholarship.

A few studies, however, aim at a literary analysis of some aspects of molodaja malaja proza. For example, N.A. Koževnikova examined narrative types and narrative speech in Soviet literature in terms of the dominance or balance of literaturnost' and xarakternost' and isolated three distinct periods: 1) 1920s, 2) 1930s-1940s, and 3) 1950s-1960s. She examined the dominant narrative types and narrative speech in each of these periods.[1] Another scholar, M. Čudakova focused only on the last of the above three periods and distinguished gorodskaja proza, which she labelled ironičeskaja, from derevenskaja, which she labelled ser'eznaja.[2]

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[1] N.A. Koževnikova, "O tipax povestvovanija v sovetskoj proze," Voprosy jazyka sovremennoj russkoj literatury (Moscow: Nauka, 1971), 97-163.

[2] M. Čudakova, "Zametki o jazyke sovremennoj prozy," Novyj mir, 1 (January 1972), 212-245.

These and a small number of similar studies are informative and thought-provoking. It is most unfortunate that their findings cannot be considered or used fruitfully. The problem is that Soviet scholars, working in such a complex field as the study of narrative, usually use a large number of key terms (avtor, avtorskaja ličnost', obraz avtora, golos avtora, avtorskaja reč', povestvovatel, golos geroja, personaž, geroj, rasskazčik, etc.) without any attempt to specify their meanings explicitly and distinguish between them clearly. Avtor is a particularly hazardous term. For example, Koževnikova writes:

> В литературе 50-60-х годов распространен такой тип повествования, в котором повествователь близок автору. Основная задача - психологическое самораскрытие повествователя, который представляется до некоторой степени двойником автора и по своему мировоззрению, и по речи, - определяет и особенности повествования.[1]

It is impossible to assess such a statement without knowing what exactly is meant by avtor and povestvovatel'.

Another example of this problem is a finding of some Soviet scholars that for molodaja malaja proza "črezvyčajno xarakterno slijanie sub'ektivnyx sfer avtora i personaža."[2] It was found that in the 1930s-1940s these two spheres were clearly delineated, while in the 1960s the boundaries between them began to disappear. This phenomenon was labelled sub'ektivizacija povestvovanija.[3] Again, the notion of sub"ektivizacija

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[1]N.A. Koževnikova, "O tipax povestvovanija v sovetskoj proze," Voprosy jazyka sovremennoj russkoj literatury, 146-147.

[2]V.V. Odincov, "Nabljudenija nad dialogom v 'molodežnoj povesti'," Voprosy jazyka sovremennoj russkoj literatury, 172.

[3]See V.V. Odincov, "Nabljudenija nad dialogom v 'molodežnoj povesti'," Voprosy jazyka sovremennoj russkoj literatury, 164-221; I. Kudrova, "Vozmožnosti formy," Zvezda, 2 (February 1966), 208-216.

is based upon the notion of *avtor* and his position in relation to characters in a work.

It seems reasonably clear that in these studies *avtor* often refers to the real biographical author, which unfortunately invalidates these studies and makes it impossible to assess them in terms of a theory which has no place for an author.

1.2 *Molodaja malaja proza* was not a large literary phenomenon, nor a long lasting one, spanning some ten years (1955-1965) for *gorodskaja* and some ten years (1960-1970) for *derevenskaja* with some 40 or 50 definitive works for each.

The size or the span of the phenomenon is, however, not of primary importance. As has already been said in the Introduction, literature is not merely a chain of great masterpieces written by "literary generals." Quite often the works of secondary writers, not obscured by the peculiarities of the individual style of a great writer, show clearly the general stylistic trends and developments of the time.

Both *gorodskaja* and *derevenskaja molodaja malaja proza* are, as this study shows, very definite stylistic phenomena, with distinct features of their own, some of which were examined in the two preceding Chapters. There are, at the same time, enough similarities to justify a discussion of *molodaja malaja proza* as a whole.

1.3 The general direction of the development of the style of *molodaja malaja proza* was away from the crystallized rigidity of socialist realism style, which still had a strong hold after 1953. This reaction can be observed in a number of interconnected stylistic features: in genre, in symbolic meaning, in the main characters, and in narrative modes.

This reaction against the preceding period was sharply pronounced in gorodskaja molodaja malaja proza as the first developed of the two. This reaction was characterized, on the one hand, by polemics, challenge and revolt against socialist realism style, and on the other hand, by a certain dependence on it, which was expressed, for example, in realist forms of expression, basically positive main characters, etc. This earlier stylistic trend of the gorodskaja molodaja malaja proza was connected with the style it was rejecting and may fully be appreciated only in relation to it. It tended to produce its own patterns and uniformity.

Only later did gorodskaja molodaja malaja proza, evolving from the earlier stage, become more independent, more introspective and more concerned with self-expression rather than revolt.

1.4 As far as genres are concerned, there was a pronounced shift toward short narratives and toward some loosening of genre conventions and boundaries. Styles, it seems, tend to find their fullest expression in a definite genre. Socialist realism gravitated towards the novel; molodaja proza towards povesti and short stories.

1.5 The symbolic meaning of molodaja malaja proza developed in two directions. Gorodskaja molodaja malaja proza had its own symbolic meaning, and derevenskaja had its own. There is, however, an important point of affinity between the two. The symbolic meaning of both gorodskaja and derevenskaja molodaja malaja proza is essentially a search or a quest: a quest for identity and values by the young main characters.

As the 1st person narrator in V. Lixonosov's "Osen' v Tamani" says:

> Как раз такое время наступило, когда умирают последние: старая интеллигенция, революционеры, писатели. Мы совсем другие люди, мы еще и не осознали, насколько же мы другие.[1]

The symbolic meaning of molodaja malaja proza was the investigation and the portrait of this new generation, these drugie ljudi of the 1950s and 1960s, and their quest for identity and values.

1.6 In gorodskaja molodaja malaja proza this quest for identity and values was expressed through a presentation of the growth and development of the young main characters in the big cities. The questions they faced were: who am I? what do I want? They were rejecting ready-made solutions and embarking upon independent quests. In some works they eventually find the answers in the continuation, but in their own way, of the work of their fathers and grandfathers, while in others they are left searching and developing.

In expressing this quest, gorodskaja molodaja malaja proza touched upon such universally human issues as the growing-up pains of young people, their conflict with the older generation, their striving for independence and their quest for identity and values. At the same time it remained a portrait of a specific generation in a specific place and time.

1.7 In derevenskaja molodaja malaja proza this quest for identity was expressed as the return to peasant roots, as the rediscovery and subsequent identification with the Russian peasant world. There was no conflict of generations here; on the contrary, the young main characters

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[1]V. Lixonosov, "Osen' v Tamani," Čistye glaza, 519.

turned towards the older generation and its values.

While gorodskaja molodaja malaja proza focused exclusively on the young men in tne cities and construction sites, derevenskaja molodaja malaja proza also presented Russian peasants, particularly old ones, side by side with the young main characters. It was a portrait of two generations, of peasant parents and grandparents and their city-educated children and grandchildren.

Derevenskaja molodaja malaja proza touched upon such universally human issues as the gradual disappearance of the rural way of life and rural values, the return to one's roots, the contrasts between city and rural life, and an appreciation of nature. But it too remained a portrait of a specific place and time.

1.8 The reaction against the rigid pattern of socialist realism style found its expression not only in genre shift, new symbolic meanings, and new types of the main characters, but also in changes in the narrative structure of the works.

As B. Ejxenbaum pointed out, in some works the plot is the dominant element, while in others the narrative mode is predominant.[1] In molodaja malaja proza the plots were usually rather simple and insignificant. The dominant operations dealt primarily with the narrative modes and strategies. The main characters were presented not so much through their actions and the development of plot, but primarily through the narratives.

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[1] B. Ejxenbaum, "Kak sdelana 'Šinel' Gogolja," Texte der Russischen Formalisten, Band I, 122.

1.9 The symbolic meaning of gorodskaja molodaja proza concerned the problems and the inner development of the young urban generation of the 1950s and 1960s, and so the narrative strategies were focused on the presentation of how that generation felt, thought and saw itself and the world around it. It was a portrait through a self-portrait.

The main narrative strategy was to create a character through the expression of that character's point of view in that character's idiolect. The characters' discourse whether direct or in the form of thoughts or writing, DIM or IIM, was the main means of characterization in gorodskaja molodaja malaja proza. This can be seen in the absence of works written in Narrative Mode 1 and particularly in the predominance of those types of Narrative Modes 2 and 3 where various forms of the main characters' discourses form a large part or the entire length of a narrative text. The main characters were often made to narrate themselves.

The narrative strategies of gorodskaja molodaja malaja proza may be described as oriented towards character discourse, i.e. character-oriented, as they were directed at the fullest possible expression of a character's discourse as the means of presenting that character.

1.10 One of the operations in these character-oriented narrative modes was the either complete or partial linguistic deletion of the narrator in favour of the main character.

This partially or fully deleted narrator was usually quite close to the main characters and quite sympathetic, sometimes romanticizing them a little, but more often regarding them with an analytical attitude. The narrator in gorodskaja molodaja malaja proza is not fully identifiable with the main characters and in some works the distance between them is

considerably large and explicitly expressed.

1.11 In the works of derevenskaja molodaja malaja proza the narrative strategies were focused on the presentation of peasant Russia and, most importantly, on the expression of the attitude and the feelings of the narrator and the young city characters towards peasant Russia. This can be seen in the predominance of works in Narrative Mode 1, and the prevalence of works in Narrative Modes 2 and 3 expressing the point of view of a city visitor to a village.

Derevenskaja molodaja malaja proza was narrator-oriented and the narrator in the narrative modes of derevenskaja molodaja malaja proza usually identified himself with his main characters. He was so close to the main characters of young city men as to be almost identical; the narrator and these characters expressed the same feelings and spoke in the same way. As for the peasants, the narrator identified with them too and slipped into the role of a knowledgeable village chronicler.

1.12 The following diagram summarizes the main conclusions of this study:

Style:	Genre:	Symbolic meaning:	Main characters:	Narrative Modes: 1	2	3
Socialist realism, 1946-1953.	novel	march to Communism	middle-aged leaders and administrators	—	dominant choice; descriptive explicit narrator	—
Gorodskaja molodaja malaja proza, 1955-1965.	povest', short story	young city people's quest for identity, values and independence	urban youth	—	dominant choice; character-oriented	dominant choice; character-oriented
Derevenskaja molodaja malaja proza, 1960-1970.	povest', short story, etjud; cycles	young city people's quest for identity and values; love and nostalgia for peasant Russia	young city men of peasant background / Russian peasants	dominant choice; narrator-oriented	dominant choice; narrator-oriented	occasionally

1.13 The diagram in the preceding section shows, among other things, the narrative modes of the three styles under examination.

Narrative Mode 2 was obviously the dominant choice in all three styles, although the narrative strategies in each were vastly different. Narrative Mode 1 was a dominant choice in derevenskaja molodaja malaja proza only and Narrative Mode 3 was a dominant choice for gorodskaja molodaja malaja proza only.

The following conclusions emerge from this study in relation to the narrative modes:

A. For all the texts of the socialist realism style of 1945-1953 it is the case that Narrative Mode 2 was the dominant narrative strategy. The narrator was omniscient, descriptive and explicit; the characters were presented, described and explained by him.

B. For all the texts of gorodskaja molodaja malaja proza it is the case that Narrative Modes 2 and 3 were the dominant narrative strategies. The narrator was partially or fully deleted linguistically and his linguistic functions were delegated to the main characters. Orientation towards the main characters' discourse in all possible forms was prevalent. The narrator, however, kept some distance from his main characters.

C. For all the texts of derevenskaja molodaja malaja proza it is the case that Narrative Mode 1 and 2 were the dominant narrative strategies. The narrator was dominant in this style and was very close to the main characters; he expressed his views and feelings through them and through his presentation of them.

1.14 Soviet literature is a difficult field to study for a scholar guided by purely literary criteria, as the development of Soviet liter-

ature has been strongly controlled by extra-literary forces. This, however, does not preclude possibility of producing an intrinsic literary study, as has been done in this dissertation.

This dissertation had several purposes. One was the development of a sound and workable literary theory and metnodology as a basic necessity in the study of literature. Text Stylistics, though still in its initial stages, has been developed here to answer this need. Another purpose was the study of molodaja malaja proza. The application of Text Stylistics analysis led to the discovery and formulation of the main stylistic features of molodaja malaja proza.

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